

PREFACE.

This edition of S'ri Harshadeva's *Priyadars'ika* is prepared on the same lines as my editions of the *Ātnavallī* and the *Nāgānanda* that have been already published, with a view to supply the University student with a text-book that will meet all his requirements. Care has also been taken to make the book useful to the general reader as well. A brief but sufficiently explanatory new commentary in Sanskrit has been added containing the solutions of difficult compounds, derivations of difficult words, &c. &c. Another feature of this edition is the Introduction wherein all that is necessary to be known about the author and the play has been succinctly put together for ready reference and systematic study. The figures of speech and the various technicalities of Sanskrit dramaturgy are not given (except in a few cases) as they are not of much use to the junior University students. I have used the editions of Jivananda Vidyasagar, V. D. Gadre (1884), Pandit R. V. Krishnamachariar (1906), T. V. Sreevasachariar (1908) and that published by the Columbia University 1923; and I am beholden to the editors of all these for help of one kind or another derived from them, specially to those of the last mentioned work. My thanks are also due to Mr. S. Bhandare B. A. S. T. C. who helped me in writing out the latter part of the introduction. Any suggestions as to improvement &c. will be gratefully received.

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bed-side of his dying father. Harsha's mother, Queen Yas'omatī immolated herself on the funeral pyre of her husband. Rājyavardhana who had defeated the Hunas, returned as soon as he heard of his father's death. He was at once proclaimed king though his own desire was to turn out an ascetic, leaving the throne to his younger brother. Misfortunes still dogged the footsteps of the two brothers. Their brother-in-law, Grahavarmā, the ruler of Kanauj, the husband of their sister Rājyas'ri, was slain in battle by the king of Malwa. The widowed queen was most cruelly treated and kept a prisoner at Kanauj. Rājyavardhana at once marched with a picked force against the king of Mālwa and succeeded in his campaign of vengeance by inflicting upon him a crushing defeat. But Rājyavardhana was lured into a private conference and treacherously murdered by Sasānka, the King of Gauda (Central Bengal), the ally of the Malava King. The nobles unanimously chose Harsha as their sovereign and he assumed the reins of government in 590 A. D., a date which is marked as the beginning of the 'Harsha era.' Harsha, who was in deep grief owing to a succession of domestic misfortunes, accepted the throne with great reluctance. He did not assume the title of 'king' for some years, but called himself simply Rajaputra Śhīlāditya (Son of Virtue). Mr. O. V. Vaidya says that Harsha was not reluctant to ascend the throne of Thaneshwar but he had scruples to accept the throne of Kanauj, since the rightful heir to that throne was his widowed sister, Rājyas'ri. Harsha was only sixteen when he assumed the responsibilities of governing a large kingdom. He had first two great duties to accomplish, the recovery of his widowed sister and avenging the murder of his elder brother. He succeeded in rescuing his sister who had fled into the Vindhya forests and was at this time contemplating suicide. She afterwards assumed the yellow robe and became the devoted companion and counsellor of her royal brother. As regards his second object of punishing Sasānka, king of Gauda, he seems to have succeeded in so far that he forced him to acknowledge his suzerainty. For nearly six years after his accession Harsha was engaged in incessant warfare with a view to bringing the whole of northern India under one domination. When Harsha had subjugated the whole of upper India, except the Panjab, he was formally crowned and

assumed the title of Mahārājādhirāja. For the next thirty-five years Harsha devoted most of his energy and time to the arts of peace and works of piety. But he did not enjoy complete peace or respite from war. In 620 A. D. he advanced against Pulakesin II, the great Chalukya king of the Deccan, but was defeated on the banks of the Narmadā. This was the only failure in Harsha's career of unbroken military successes. After this Harsha was content to accept the Narmadā as his southern boundary. His last military exploit was the conquest of the district of Ganjam on the coast of the Bay of Bengal in 643. Harsha's empire at the time of his death extended on the west up to the Valabhi kingdom in Saurāshtra (Kathlawar) and on the east to the borders of Assam. Its southern boundary was the Narmadā while in the north it included the whole of upper India except the Punjab. His suzerainty was acknowledged by the powerful rulers of Kāmarupa (Assam), Valabhi (Gujarat) and Nepal. His court became well known in distant Buddhist countries and he exchanged embassies with the Chinese Empire. Harsha was a strong, vigorous and benevolent ruler. Like Asoka he was indefatigable in the discharge of his duties and was always touring through his dominions, supervising the work of his servants. Education was widely diffused and Buddhist monasteries at Nalanda and other places, and *ashramas* of learned sages were liberally endowed by the King. He built numerous monasteries and erected stupas in his dominions. He also built rest-houses throughout his dominions, where not only food and drink were provided to the people, but doctors attended upon the sick.

Harsha was naturally of a religious bent of mind and devoted several hours every day to religious exercises. He was originally a worshipper of Śiva but in the latter part of his life he was strongly inclined to Buddhism. His widowed sister Rājyasrī, who had embraced Buddhist faith, exercised great influence on his mind. But he divided his patronage between Brahmanism and Buddhism and did not enforce his religious views on his subjects. He was tolerant of all faiths. He prohibited the slaughter of any living animal and the use of flesh as food on pain of death.

A Chinese pilgrim named Hsuan Chuang or Hsuan Tsang, who visited India during the reign of Harsha, in quest of

Buddhist scriptures, stayed in Harsha's dominions for 8 years (335-643). In his account of his travels this Chinese Buddhist monk has graphically described the life and work of Harsha and the religious, social and political condition of India at the time. Harsha fell under the spell of Hsuen Tsang, in whose honour he held a grand assembly at Kanauj, the capital. The object of holding this assembly was to proclaim the doctrines of Mahayan Buddhism, as expounded by Hsuen Tsang, called the Master of the Law. At the conclusion of this assembly Hsuen Tsang was invited to another great assembly held at Prayag at the confluence of the Ganga and Yamuna. This was the sixth of the quinquennial assemblies in which Harsha gave away his accumulated treasure to all the holy men of the various Indian religions, Buddhist, Brahmanical, and Jain and to the poor and the destitute. It was Harsha's custom to give away freely his accumulated wealth every five years. This assembly held in 643 was the last, since Harsha did not live to hold another such celebration.

Harsha was not only a great warrior, an able administrator and organizer but also an accomplished scholar and man of letters. He wrote three plays, *Prayagarsika*, *Katchavali* and *Naganand* and a few minor poems. He was a most liberal patron of learned men and authors. Prominent among those who received patronage from Harsha and flourished at his court were the poets Bana and Mayura. Bana, in his historical romance '*Harsha-charita*' has given an account of the early life and deeds of his patron. Harsha was also a master of calligraphy, as is evidenced from his signature inscribed on the well-known *Danakhora* plate.

Harsha chose the town of Kanauj for his capital and turned it into a magnificent city, adorned with lofty buildings, tanks and gardens.

This great monarch died in A. D. 648, worn out with the tolls of constant warfare and the cares of governing a vast empire, before he had reached his sixtieth year. Harsha was the last great Hindu king of Northern India. He left no heir to succeed him and his empire broke up after his death.

2 HARSHA AS AN AUTHOR.

(*Controversies regarding his Authorship*)

The three plays, *Ratnāvalī*, *Priyadarśikā*, and *Nagānanda* are attributed to Shri Harsha or Harsha deva of Kanauj. But Harsha's authorship has been questioned by some scholars Indian as well as European. In the first place some even doubt whether the same author wrote all the three plays. Now a perusal of the three dramas ought to lead every one to the conclusion that all the three plays are the product of the same mind. The prologues in the three plays are exactly the same in wording, barring slight variations necessitated by the fact of the plays being different. In the prologue of each play Shri Harsha Deva is mentioned as the author of the play श्रीहर्षदेवेन अपूर्वसुरचनालहृता रत्नावली नाम नाटिका कृता—श्रीहर्षदेवेन अपूर्वसुरचनालहृता प्रियदर्शिका नाम नाटिका कृता—श्रीहर्षदेवेन अपूर्वसुरचनालहृता न्यायप्रजातकमतिविबद्धे नामानन्द नाम नाटक कृतम्. Besides the closing benedictory stanza in *Priyadarśikā* and *Ratnāvalī* is the same and two identical stanzas occur in *Priyadarśikā* and *Nagānanda* (*Priyadarśikā* III-3, *Nagānanda* IV-1, *Priya* III 10, *Nāga* I. 14). In addition to these we notice similarity of style and tone, parallels in situations, repeated phrases and expressions which unmistakably prove the common authorship of the three plays.

Now the next question is who is this Śrī Harsha-Deva that is mentioned in the three plays? Mr K. M. Panikar in his monograph on Shri Harsha of Kanauj mentions five Harshas as being known to ancient Indian History. The first is the half mad tyrant of Kāshmir who ruled that state from 1089-1101. The second is Shri Harsha, the grand father of king Bhoja, of Dhārānagar. The third is Vikramaditya Harsha of Ujjain, at whose court Mātyagupta lived. The fourth is the author of *Naishadhiya-Charita*, and the fifth, the author of *Kāvya-pradīpa*.

(1) Harsha Deva King of Kāshmere cannot be conceived of being an author of any literary work, judging from his career and character. Besides no literary work is attributed to him. (2) Shri Harsha of Dhārānagar and grand father of Bhoja lived in the earlier half of the 10th century. Damodar Gupta in his work called *Kuttanimita* gives at length the story of

Ratnāvali, quotes the 24th verse of the 1st Act and praises it as a work of great merit.* Now this Damodar Gupta lived under Jayāpīda of Kāshmir (A. D. 779-813). The play of Ratnāvali seems to have been widely known at this time, that is, the eighth century. It is impossible, therefore, that a king who lived in the 10th century could have written a play which had become fairly old and attained celebrity in the 8th century. This argument can be advanced with equal strength against the authorship of Harsha-Deva, king of Kashmir.

(3) Vikramāditya Harsha of Ujjain cannot be the same as Shri-Harsha, the author of the three plays, because the latter is uniformly known as Harsha without the title Vikramāditya. If the author of the plays had possessed the title he would surely not have neglected to assume it. Besides Harsha Vikramāditya was an orthodox Brāhmana, while the author of the three plays shows a strong Buddhist leaning in the Nāgānanda.

(4) (5) With regard to Shri Harsha, the author of Naishadhiya Charita, and Harsha, the author of Kāvya-pradīpa, Mr. Pannikar dismisses them summarily on the ground that time places them out of the controversy. Harsha, the author of Naishadhiya Charita, who flourished under Jayachandra of Kanauj, lived about 1150 A. D. Among the works which he mentions as being composed by himself he does not mention any of these three plays. Besides his style, which is marked by crookedness of expressions, overstraining of words and distressing artificiality, is a marked contrast to the simple and elegant style of Ratnāvali and its sister plays. Besides Harsha of Naishadhiya-Charita was not a king but simply a poet who flourished under the patronage of the king of Kashmir and afterwards of the king of Kanauj; while the Harsha of Ratnāvali and its sister plays was a Sovereign Lord, 'with princes from various kingdoms dependent on his lotus-like feet.' See note on राजसमूहः &c. p. 2.

Now there remains Shri Harsha or Harsha-vardhana of Kanauj (606-648 A. D.) A careful examination of both the external and internal evidence leads us irresistibly to

* आशिषसन्निधौ सत्वावधुर्णरोजिर्न युताम् ।
निपुणदीप्तकटुं राजनि राजासीत्तदा ॥

the conclusion that this Shri Harsha of Kannauj must be the author of these plays. First, Bana, a great court poet of Shri Harsha, in his biography of his master (हर्षचरित), speaks in eulogistic terms of his learning and poetical genius—“(1) काव्यस्यास्वपीतममृतमुद्गमनम्” (2) “सर्वविद्यासगीतपूहदिव सरस्वत्या” &c. Allowing for the partiality of a protegee for his patron and poetic exaggeration, it cannot be doubted that Shri Harsha was a scholar and author of some works. Secondly, the Chinese pilgrim I tsing, who visited India in the last quarter of the 7th century, writes about king Shri Harsha, “King Śīladitya (i.e. King Harsha) was exceedingly fond of literature. He versified the story of the Bodhisatwa Jīmūtavahana (Cloud borne) who surrendered himself in place of a Nāga. This version was set to music (lit.—string and pipe), he had it performed by a band accompanied by dancing and acting, and thus popularized it in his time” (Takakusu, *I-tsing*, p. 163). This statement clearly shows that the author of the play *Naganand* is king Harsha, who lived in the 7th century. Thirdly, as we have pointed out before, Damedaragupta who flourished at the court of Jayapīda of Kashmir (A. D. 770-813), quotes verses from Ratnāvalī, and praises the play as a work of great beauty, in his work called *Kuṭṭa-īmata*. The play is ascribed by him to a king, who, it is quite clear, must be Shri Harsha, who lived in the 7th century. Fourthly, Soddhala, who lived in the 11th century A. D., in his *Udaya-sundarikathā*, mentions Harsha along with Vikramāditya, Munja, and Bhoja, as being both भूपाल (king) and पदीन्द्र (prince of poets) presiding over a literary court (सभा). In another passage Soddhala punningly refers to Harsha (Joy) as ‘the glorious Harsha’ (शीहर्ष) whose ‘joy lay in words’ (शीहर्ष) in his own assembly (निजमसक्ति). The passage runs as follows—शीहर्षेत्यवानिवर्तिषु पार्थिव्य नात्रैव केवलमजायत वस्तुतस्तु । शीहर्ष एव निजमसक्ति येन राजा सगुणित कनक कोटिशतेन बाण ॥ Fifthly, the famous poet Jayadeva, who lived in 11th century A. D. mentions Harsha as a poet with the earlier poets Bhāsa and Kālidāsa, and with his contemporaries Bana and Mayura. He punningly calls Harsha the joy of Poetry. Sixthly, Madhusudan the editor of *Mayura Bāṭaka*, writing about A. D. 1654, says that Bāṇa and Mayura were the court poets of Shri Harsha and calls Harsha ‘The chief of the race of poets and the author of the *Natikā* called *Ratnāvalī*. Sixthly, in several Sanskrit anthologies, such as

'Subhāshitāvalī' and 'Sādhāktikārnāmrta' stanzas under the name of Harsha are quoted. Seventhly, there are epigraphic records which prove that Harsha was an author who not only wrote dramas, but also stray verses. The inscriptions on the well-known Banaskhera and Madhuban plates are indisputably his own compositions. In the Banaskhera plate (628 A. D.) which bears Harsha's own signature we find—"It is the own hand of me, the Paramount Lord, the Glorious Harsha (स्वहस्तो मम महातज्जाधिराज-श्री-हर्षस्य)." Among the verses inscribed on the plates, there is one which is very beautiful and runs thus :—कर्मणा मनसा वाचा कर्तव्यं प्राणिनि हितम् । हर्षेणैतत् समाख्यातं धर्माङ्गनमनुत्तमम् ॥ Lastly, two short Sanskrit poems on Buddhistic spirit are attributed to Harsha. One of these is named, सुप्रभासतोत्र, a morning hymn in praise of the Buddha and the other is called अष्टपञ्चाशैवेत्यष्ट-स्तुतं स्तोत्र, a hymn to the eight Great Buddhist Shrines. These poems thoroughly harmonize with Harsha's acceptance of Buddhistic doctrine in the latter part of his life.

It is, however, necessary, to mention and refute the theories started by some scholiasts that Harsha did not himself write these plays but got them written for him by a court poet of his, who was amply rewarded for his labour. This theory is based upon a sentence in the *Kāvya-prakāśha* of Mammata, who lived about 1100 A. D. Mammata speaking of काव्य or poetry says that it leads to the acquisition of wealth, as in the case of Dhāvaka and others from Shri Harsha and the like—श्रीहर्षदिर्घावकादीनामिव धनम् । Several commentators have interpreted this text to mean that a poet, Dhāvaka wrote a play by name *Ratnāvalī* for Shri-Harsha and obtained wealth from him. The commentator Nāgoji Bhatta comments on the sentence thus.—भावः कविः । स हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बहु धनं लब्धवानिति पसिद्धम् ।" In the manuscripts of काव्यप्रकाश found in Kāshmir, the passage is read thus :—“श्रीहर्षदिर्घाणादीनामिव धनम्” The original text of Mammata, “श्रीहर्षदिर्घावकादीनामिव धनम्” or “श्रीहर्षदिर्घाणादीनामिव धनम्” if interpreted naturally without reading into it any pre-conceived idea, would mean that poets like Dhāvaka or Bāna obtained wealth from their patron, Shri Harsha, for their literary works. In other words these poets were liberally rewarded by their patron, King Harsha. This interpretation is natural and correct and is in conformity with the tradition which ascribes *Ratnāvalī* and its sister plays to Shri Harsha. The interpretation of the commentators, who lived several

centuries after the dramas had been written, does not satisfy a historical or critical test. There is no positive evidence in favour of the statement that Dhāvaka is the author of Ratnāvalī. No literary work under the name of Dhāvaka has come down to us. Besides nothing is known about Dhāvaka. So the theory that Dhāvaka is the author of Ratnāvalī is not tenable in the face of the overwhelmingly strong evidence in favour of the authorship of Harsa of Ratnāvalī and his other two plays. Another theory, that Bāna is the author of Ratnāvalī is based on the variant reading of the passage in Kāvyaaprakāśa, “क्षीहर्षदिवाणादीनामिव धनम्”. This theory which was set forth by Dr. Hall in his introduction to Vāsavadattā is not tenable either. In the first place Bāna’s style, as it is seen in his great works, Kādambari and Harshacharita is quite dissimilar to that of Ratnāvalī. Besides Ratnāvalī nowhere betrays that high kind of poetry which is abundantly seen in Kādambari or Harshacharita. It is also difficult to believe that Bāna sold Ratnāvalī of all his works when he could have struck a much better bargain by selling his Kādambari. Then again it has been proved that the author of Ratnāvalī is also the author of Nāgānanda and it is impossible that Bāna who was a strict Brāhmana wrote Nāgānanda which glorifies the Buddhist doctrine. There is yet another theory which attributes these plays to Bhāsa, who is praised by Kālidāsa and whose plays have been recently discovered and published. This theory was first propounded by Mr. Narāyan Shāstri of South India and afterwards upheld by Prof. S. M. Paranjpe of Poona. Mr. Shāstri bases his theory on a passage from the कविचिन्ता of राजशेखर. But as the passage quoted by him seems to be spurious and its authenticity cannot be proved, his theory based upon it topples down. Mr. Paranjpe does not rely on this passage but argues independently to prove that Bhāsa is the real author of Nagananda and the other two plays. His whole position is based upon some parallel ideas, similar grammatical peculiarities and literary devices, which he has picked out from Bhāsa’s plays and the two plays Nagananda and Priyadarśikā. But mere similarity of ideas and sentiments, and of grammatical and literary peculiarities has little value unless it is supported by other convincing arguments. Parallel ideas, and parallel literary devices or peculiarities even occur in the works of authors belonging to different ages and

to different countries. So this argument of similar ideas, and of similar grammatical and literary peculiarities is not sound, especially when we find that the style of Bhāsa is widely different from the style of Priyadarśikā and its sister plays. The style of Bhāsa is crude and is not elegant or graceful; while the style of Ratnāvalī and its sister plays is refined and graceful. The plays of Bhāsa evidently belong to a more distant age. The similarity of ideas &c. can be explained on the ground that the author of Ratnāvalī and the two plays might have read Bhāsa's plays, as he did Kālidāsa also, and tried to imitate him in certain points. So this theory about Bhāsa's authorship of the three plays in question, is also untenable. See also our *Introd. to the Ratnāvalī*.

We have thus disposed of all the theories about the authorship of the three plays, Priyadarśikā, Ratnāvalī, and Nāgānand. We have also examined the internal as well as the external evidence that is available to us and we are led to the irresistible conclusion that *Emri Harsha* of Kanauj, who reigned from 606-648 A. D., is the author of Ratnāvalī and the other two plays.

(3) HARSHA AS A POET AND DRAMATIST.

Harsha's merits as a poet and dramatist are certainly great. But he can be placed only in the second class among Sanskrit authors. Like many other playwrights he does not show originality in the invention of the plots of his dramas nor great skill or delicacy in the portraiture of character. But he shows considerable skill in the creation of incidents and situations necessary for dramatic effect*. He has neither the imagination, the fancy and the grace of Kālidāsa, nor Bhavabhūti's loftiness of thought and depth and force of passion. As a dramatic artist and master of the language also he is inferior to either of them. But he has the great merit of simplicity of expression and thought. His style is free from the artificiality, overstraining of words, exaggeration of thought and sentiment, which characterise later Sanskrit literature. His Sanskrit is elegant and precise and his use of figures of speech and thought, is on the whole restrained and in good taste. Coming as he does after Kālidāsa

* See *infra*, our remarks on the source of the plot

garment and cries out to Indivarikā for help. Indivarikā was at some distance away from her. So Vasantaka advises the King to run to her rescue. The King does so and gets an opportunity of embracing her. But instead of remaining silent he addresses her in a flattering stanza. A'raryikā, who supposed that she had been helped by Indivarikā, is startled to find that her rescuer is king Vatsa. She is, however, glad to find that it was he to whom her father had promised her in marriage. She, however, calls to Indivarikā in alarm and when the latter comes the King has to go away and hide himself. A'raryikā departs with her companion, with a sad heart, smitten with love. The king too departs, full of deep longing and anxious to meet again the object of his new love.

Act III — We learn from the monologue of a female attendant named Manoramā that a little play composed by Sāmkṛtyāyanī, a learned friend of Queen Vāsavadattā, is to be performed for the amusement of the Queen. The play represented an episode in the courtship of Queen Vāsavadattā and King Vatsarāja. A'raryikā is to play the part of Queen Vāsavadattā and the Queen's attendant, Manoramā, is to appear in the role of King Vatsa. Manoramā while searching for A'raryikā in the garden finds her in her love-sick condition. She overhears A'raryikā lamenting her hopeless passion for the King. Manoramā tries to cheer her up. At this very moment the Vidūshaka arrives there in search of A'raryikā by the King's command. The two maidens overhear the King's confidant and learn of the King's passion for A'raryikā. In the conversation that follows between the Vidūshaka and Manoramā, the latter whispers to him a device for bringing about the meeting of the lovers. Next comes the scene of the Mimic play. It is to be performed in the playhouse attached to the palace. The Queen with her attendants and Sāmkṛtyāyanī comes to witness the play. A'raryikā appears in the role of the Queen. But Manoramā does not play the part of the King. For according to the device made known to the King through his companion, it is arranged that the King shall play his own part instead of Manoramā's playing it. The King then enters secretly and begins to act his part in the Mimic play. In playing his part he makes advances to

A'ranyikā in such a manner as to rouse the suspicion of the Queen. The Queen rises from her seat in a fit of displeasure unable any longer to witness acting of that kind and goes out. She finds Vasantaka who has been asleep in the adjoining room. Thinking that the King may also be there, she rouses him, when he reveals the truth in his drowsiness. The Queen thus comes to know the whole trick and in her anger breaks up the play. She then orders both A'ranyikā and Vasantaka to be imprisoned and departs without listening to the apology of the King.

Act IV.—Manoramā enters and is sorely grieved to see that A'rnyikā has still been kept confined by the relentless Queen. The poor girl she says is in deep despair, not because of the hardships of the prison, but because she is not able to see the King. Just then Kāchanmālā, the Queen's attendant, enters and informs Manoramā that the Queen has been in deep distress since she received a letter from her mother, Angāravati, informing her that King Drdhavarman, husband of her mother's sister, has been held a captive for more than a year by the Kalinga King, and taunting her for King Vatsa's not having lifted a finger to rescue him. In the next scene Vāsavadattā appears, seated in the ivory-tower of the palace, attended by Sāmkrītyāyanī. The latter tries to comfort the sorrowful Vāsavadattā, assuring her of the faithful affection of the king. At this time the King enters with the Vidāshaka, talking about the means of conciliating the Queen and setting A'ranyikā free from her captivity. He approaches Vāsavadattā and tries to appease her. Being informed by Sāmkrītyāyanī of the real cause of the Queen's sorrow, the king informs her of the expedition sent by him against the Kalinga king and how the latter's armies have been defeated and how he expects shortly to hear of the complete overthrow and destruction of Kalinga. At this moment Vijayasena, the victorious general, and the chamberlain of Drdhavarman are announced. The chamberlain informs the king how Vijayasena defeated and slew the accursed king of Kalinga in battle and restored his master Drdhavarman to his kingdom. He then narrates how Drdhavarman's daughter Priyadarsikā is lost and no trace of her can be found. At this moment Manoramā hurriedly enters with the sad news that A'ranyikā has drunk poison. On hearing this Vāsavadattā is smitten with penitence

and at once orders her to be brought before the king who with his knowledge of magic spells, will save her life. A ranyikā is then brought on the stage in a dying condition. The Chamberlain recognizes her and tells Vāsavadattā that she is the lost Priyadarśikā the daughter of his master, king Drdhavarman. King Vātra repeats his magic formulas which counteract the effect of the poison and A ranyikā is gradually restored to life. Vāsavadattā is delighted to find that A ranyikā, who is no other than her cousin Priyadarśikā, also called Priyadarśinā is restored to life. She then places her cousin's hand in the hand of the King to indicate that she is his lawful wife, in accordance with the promise of Drdhavarman. The play thus ends happily with the customary benedictory stanza, praying for universal peace and prosperity and contentment.

(2) THE SOURCES OF THE PLOT OF THE PLAY

The plot of the Priyadarśikā, in its general outline, is derived from the semi-legendary life of King Udayana as given in the Brhatkathā of Guṇādhya. The story of the loves of Udayana, king of Kausambi also called Vatsarāja, and Vāsavadattā and of his romantic adventures, seems to have been exceedingly popular in ancient India judging from the fact that it has been referred to and turned to literary account by many Sanskrit poets. It is referred to by Kalidasa in his Meghaduta — पाप्मान-नीतुद्वयनकथाकाविद्वेषमपृह्वान् and प्रयोनस्य प्रियदुहितं वत्सराजोऽयं जडे and by Sudraka in his Mrichchhakatika — योगधरायण इषोद्वयनस्य राज्ञः. Bhāsa, one of the earlier poets, has taken the love intrigues of Udayana for the theme of two of his plays—स्वप्नवासवदत्त and प्रतिज्ञायोगधरायण. Subandhu in his well-known Vāsavadattā deals with the adventures of Udayana in the acquisition of Vāsavadattā. In the कथासरित्सागर of सोमदेव who lived in the 11th century, the story of उदयन is related at length. Udayana was the son of Sahasrānika (see note on Vatsarāja p. 3). Sahasrānika married Mrigāvatī the daughter of Kṛtavarman king of Ayodhyā. When Mrigāvatī was pregnant she had a desire to bathe in a pond of blood water. While bathing she was snatched away by a bird of the race of Garuda and left on the Rising mountain. A young sage saw her there lamenting and took her to

the hermitage of the sage Jāmadagnya. There she gave birth to her son, Udayana, who was taken care of by Jāmadagnya there. Udayana while still a boy, once rescued the serpent Vasunemi, the elder brother of Vāsuki, from a snake-charmer. The serpent, in gratitude, took Udayana to Pa'tala and bestowed upon him a lute and some unfading garlands and brought him back to Jāmadagnya's hermitage. Udayana after his accession to the throne indulged too much in hunting, especially in taming wild elephants by the music of his lute Ghosavati. He set his heart upon marrying Vāsavadattā, daughter of the powerful king चण्डमहासेन (also called प्रद्योत) of Ujjain and his queen Angāravati. Chanda also wished to bestow his daughter in marriage on Vatsa. But the enmity between the two kings prevented such a union, by negotiations. Afterwards चण्डमहासेन had Udayana seized and brought captive by a stratagem to Ujjain. He was kindly treated and ordered to teach music to Vāsavadattā. Thus Udayana had an opportunity of making love to Vāsavadattā. But he was a prisoner all the same. His astute minister योगेश्वर contrived a plan of rescuing his royal master and one night Udayana fled away with Vāsavadattā who had been won over to him without her father's knowledge, and safely came to Kaus'ambi. In the बृहत्कथामञ्जरी of Kshemedra, written also in the eleventh century, the story of Udayana occurs and differs little from that related in the Kathāsariteśvara. The only variation is that young Udayana was taken to Pa'tala by the serpent whom he had rescued and there he married a Na'ga-damsel (नागकन्या) and obtained the lute Ghoshavati.

Now the episode in Udayana's courtship of Vāsavadattā, which is dramatised in the Embryo—Act, agrees with what is related in the Kathā.; but the episode which forms the theme of the present play, viz. the love of Udayana and A'raryikā, a captive princess, the daughter of the forest King Vindhya-ketu, is not mentioned in the story of Udayana as related in the कथासरित्सागर. But the love intrigue of Udayana with a captive princess, Bandhumatī, which is briefly mentioned in the कथासरित्सागर, resembles the plot of the Priyadarśikā. We quote from the कथासरित्सागर the following passage relating to Bandhumatī :—

किंच बन्धुमतीं नाम राजपुत्रीं मुजार्जिताम् ।
मोपालकेन महितां कन्यां देव्या उपायनम् ॥

तथा मञ्जुलिकेत्येव नाक्षान्वेनेष गोपिताम् ।
 अपरामिव लावण्यजलधेरुद्रता श्रियम् ॥
 वसन्तकसहाय सन्दृष्टोपाये लतायुगे ।
 गान्धर्वविपिना छत्रसुखेमे स भूषति ॥
 तच्च वासववृत्ताय ददर्श निभृतस्थिता ।
 प्रयुकोप च बद्धा च सा निनाय वसन्तकम् ॥
 ततः प्रजाजिज्ञा तरुणा सखीं पितृकुलामताम् ।
 स साहस्यायनीं नाम चरण शिथिले नृप ॥
 सा तां प्रसाद्य महिषीं तथा सैव कृताज्ञया ।
 ददौ बन्धुमती राज्ञे पेशलं हि सतीमन ॥
 ततस्त बन्धनादेवी सा सुमोच वसन्तकम् ।
 स चागत्याग्रतो राज्ञी हसन्निव जगाद् ताम् ॥*

(Kāthāsartasāgara II C 67-73)

But neither the कथासरित्सागर nor the बृहत्कथामञ्जरी can be the source from which Harsha derived his plot of the *Prayadarsika*, since these two works, which are professedly abridgements of the बृहत्कथा, were written in the eleventh century, while our author lived in the 7th century. Moreover we know that the story of उदयन was known to old writers like कालिदास and सुबधु and even to more ancient writers like Sudraka and Bhasa. The source from which all these authors derived their knowledge of the history of Udayana Vatsarāja must, therefore, have been an ancient work, called बृहत्कथा, composed by गुणाध्व who lived about the 1st century A. D. This बृहत्कथा or the large collection of stories was written in the वैशाची language (a low Prākṛit dialect) and consisted of one lakh of verses. This great work was the inexhaustible storehouse of stories, from which many Sanskrit writers like Bhāsa, Kālidāsa, Bāṇa, Śhrī Harsha, Bhavabhūti and others, derived the plots of their works. The original बृहत्कथा is not available at present but we have two excellent summaries of it, the बृहत्कथामञ्जरी by क्षेमेन्द्र and the कथासरित्सागर by सोमदत्त, which we have mentioned

*The King in the passage is Udayana, the sovereign of the Vatsas the Queen is his consort Vāsavadattā Gopālaka is her brother and Vasantaka is the King's merry companion

above*. The story of Bandhumatī resembles that of Priyadarśikā, as the student can see from the passage from the कथासरित्सागर quoted above, the names उदयन, वत्सराज, वसन्तक, वासवदत्ता and साङ्गुदायनी, being common to both. Hence we conclude that Harsha took for his basis the meagre story of Bandhumatī, perhaps written in greater detail in the बृहत्कथा, and worked it up into the present charming play.

(3) TIME ANALYSIS OF THE PLAY.

The action of the Priyadarśikā covers a period of a little over a year, from the autumn (शरत्) of one year to the autumn of another. For we are told in the *Vasākambhaka* of the first Act by the chamberlain of Drdhavarman, the king of the Anga country, that his master was already a captive of the king of Kalinga; and from the closing speech of the same chamberlain we learn that the season of the year is autumn; for he speaks of the uncommon severity of the autumnal heat and of the sun having passed from the zodiacal sign virgo to libra. From this we know that the month was Āśvina, in which generally the sun is in libra. And we learn from the message sent by the Queen Angāravatī to her daughter Vāsavadattā (see p. 46) some days after the events of the third act which happened on the full moon-day of Āśvina that it was more than a year since Drdhavarman was taken a captive. So the action of the play spreads over a period of a year and a few days more.

Act I. It is not possible exactly to fix the time of the action of the 1st Act. It begins in the forenoon of some day in the month of Āśvina some two hours before noon as the Act closes at mid-day (see Śī. 12). The King is introduced as holding conversation with his companion Vasantaka some day after his escape from prison and return

* There is also a third and a more faithful abridgement, which is also earlier, of the *Bṛhatkathā*, known as the *Bṛhatkathās'loka-saṅgraha*, by one, Buddhavaśmin. It is, however, incomplete, only 28 cantos being extant. In this also the events connected with the birth and early years of Udayana are narrated including his visits to the city of the Serpents and his acquisition there of the magic lute, Ghoshavatī and of the art of taming elephants Col U. Ed. Introd. pp lxx, lxxi.

to Kausambī with Vāsavadattā. We learn from this conversation that Vatsarāja was incensed when he heard that Drdhavarman was taken prisoner and kept in custody by the King of Kalinga. So the news of Drdhavarman's captivity must have reached Kausambī by the time the Kanchuki in the *Viśhkambhaka* reaches Vindhyaketu's capital. Again in the same scene when Vijayasena narrates the account of his conquest and utter destruction of Vindhyaketu, we are told that he reached the abode of Vindhyaketu after a forced march of three days and that the attack was made at day-break. And we know from the speech of the Kanchuki in the *Viśhkambhaka* that all was over by the time he returned to Vindhyaketu's place from Agastya-tirtha where he had gone to bathe and that no trace of the attackers was found. So it follows that the battle was of short duration and Vijayasena, had left the place by or shortly after noon.; for when the Kanchuki arrived on the scene the sun was still very hot. Now Vijayasena must have taken at least three days to return to Kausambī, so that he must have reached it on the seventh day from his starting from it. So the events mentioned in the *Viśhkambhaka*, viz. Vindhyaketu's destruction, the loss of the princess and the Chamberlain's resolve to go back to his captive master, must have taken place four days before the events of the first act.

Act II An interval of at least one year (or more) separates the events of the first Act from those of the second; and for the following reasons. (1) It is clearly said in the *Pravesaka* of the fourth Act that Drdhavarman was in custody for more than one year, and this interval can only be placed between the first two Acts, as the third and the fourth Acts follow pretty closely upon the second. (2) From the conversation between Indivarikā and A'ranyikā we learn that a great intimacy had grown up between them. Again from the same conversation we further learn of the Queen's intention to inform the King that A'ranyikā had reached marriageable age, in accordance with his own bidding that he should be reminded when she reached that age. And in the same scene when the King sees A'ranyikā and discovers that she is Vindhyaketu's daughter he exclaims—"Oh we have long been robbed." All this points to a long interval. (3) From the King's description of the beautiful scene presented by the

garden attached to the Dhārāgrha and the tank in it, it is clear that autumn had just set in; and that can be the autumn of the next year. The time of action of the second Act therefore, is some day in A'svina, as is evident also from the Queen's observing a fast in honour of the great sage Agastya and her intention to give a Svastivāyana on that occasion which is done after Bhādrapada, (see p. 24 and com. thereon,) and the events mentioned therein take place late in the afternoon, as it is sunset when the King retires to his palace after his unexpected meeting with A'raṇyikā.

Act III—opens with the entrance of Manoramā, rather late in the afternoon of the full-moon-day of A'svina. For in her speech Manoramā tells us that the remaining portion of the play composed by Sāmkrtyāyanti is to be acted before the Queen on the Kaumudi festival, which falls on the fifteenth day of A'svina, and that her friend A'raṇyikā being absent-minded committed a mistake in her acting on the day. A'raṇyikā then enters and appears from her conversation with her confidante Manoramā to have been deeply affected with love for the King and pining for his company day and night. And from the lips of the Vidūshaka who enters next we learn that the King also is love-sick, passes his nights sleeplessly and finds pleasure in nothing but devising means to obtain a sight of A'raṇyikā. This shows that we must allow a period of five or six days at least to intervene between the second and the third Acts to account for the deep impression made on the minds of the lovers by each other's sight at their first meeting. When Manoramā sees Vasantaka and learns from him how helpless his friend was on account of her friend A'raṇyikā, she tells him how their meeting was to be brought about that very night when the acting was to be performed before the Queen. Vidūshaka then leaves her, and she starts to go to the play-house with A'raṇyikā, and by the time they enter it, the twilight is already past (अनिकान्ता तत्र सन्ध्या p. 31). So the action of the third Act begins late in the afternoon of the day and ends when it is bed time, after the breaking up of the Mimie play, by the Queen. See p. 44, King's speech.

Act IV. A few days' interval separates the fourth Act from the third. For in the opening speech of Manoramā she complains of the Queen's long continued anger and of the hardships of confinement to which her friend has been subjected.

This shows that A'raryikā was in prison for some days. Again from the conversation between Sāmkṣityāyani and Vāsavadattā we learn that the A'raryikā-love affair was a recent event. And Vīdūshaka's humorous suggestion to the King to observe a month's fast to gain the Queen's favour and his words farther on इदानीमेव वस्यन्तस्त्वयमपि परि-
 वस्यतीति p. 40, show that not many days, even a week could have elapsed after the events of the 3rd Act. So the interval separating the third from the fourth Act must be a very short one. But we have no means of determining the exact hour of the day when the action of the fourth Act begins. It lasts for a period of about three hours.

(4) GEOGRAPHY OF THE PLAY

See Notes p. 49

(5) TECHNICAL REMARKS

It will be easily seen that the Priyadarśikā does not closely follow the various canons found in the Sans. treatises on dramaturgy, such as the Daśarupaka and the Sāhityādarpaṇa, as the Rātnāvalī does. The Sandhis are not elaborated and well proportioned. The Śringārarāsa, the main sentiment of the play, is not well developed in its two parts विग्रह and सङ्गम. In this respect the Māl is far superior to it. In it the king's passion (अनुराग) which is compared to a plant is gradually developed as declared by the poet himself in the words वद्वृक्ष, सङ्गरागवृक्ष, मुकुलिन (कुवित्), and फलेन, see IV. 1. A detailed description of the Sandhis and their angas is not attempted here as it is not of much use to the junior students. As a Nāṭikā the Priya conforms to the rules of dramaturgy on broad lines. As regards the three chief requisites, the वस्तु is प्रख्यात as the story of Udayana and Vāsavadattā was popular at the time the play was written. The Nētrī or hero is धीरतलित (see ante p. 9). The Heroine belongs to the variety known as गुण (defined as गुणः नवय यमः स्त्री यमः इति कुपि. Da., R. II 16). The chief sentiment is छद्मर or love. There is an occasional infusion of Keruṇa as in the lament of A'raryikā (see pp. 15, 24) and when she drinks poison, in order to put an end to her miserable existence (see p. 54). There is also a slight tinge of the हास्यरस as when the Vidū says एते खलु राजानो

कियापि नर्त्यन्ते (p 38), or advises the King saying मासोपवासं कृत्वा &c. (p. 48). As regards the *denouement* and the general setting the play opens with the usual नाग्दी. The प्रस्तावना is not in its usual style but rather on the model of Bhāsa, as no other character than the Sātradbhāra is introduced in it. In it the Sātra informs the audience of the name of the author, the title of the play and the occasion of its performance. Then there is a Viskambhaka in which the chamberlain of Dṛdhavarman, King of the Anga country, briefly narrates the part of the story, a knowledge of which is necessary for the understanding of the events related in the play. The Bija or seed is also cast when the Kanch. says—येन सापि राजपुत्री यथा कथंचिद्भूतसारागायोपनीय &c. (see p. 4). The Mukhasandhi begins where the King commits A'raṇyikā to the care of Vāsavadattā and terminates with the close of the 2nd Act. The Bija germinates and sprouts up when the King sees A'raṇyikā (p. 18) and afterwards clasps her at the neck (p. 20). The प्रति-मुखसन्धि begins with the 3rd Act (see com.) wherein we have the गर्भसन्धि also. In the प्रति there is यत्न for the attainment of the Phala or the final object; but to have it further postponed the poet has used the device of a गर्भनाटक,* which brings to light the King's intrigue and thus hinders the progress of love. In the fourth Act which is introduced by a Pravāśaka, we have the अन्तगर्भ and the निवर्तन Sandhis fused together, wherein the final object is attained; and the play closes with the usual Bharatavākya.

(6) CRITICAL REMARKS ON HARSHA'S THREE PLAYS.

Of the three plays of Harsha, the Ratnāvali and the Priyadarśikā have the same subject-matter, i. e., the love intrigue of King Vatsa. Four characters are common to both of these plays, namely, King Vatsa, Queen Vāsavadattā, her attendant Kanchanamala and the Vidushaka Vasantaka. Rumanvat, the usual general of the King's army is mentioned

* गर्भनाटक also called गर्भद्वय (An act containing a play in it) is defined as—अङ्गोपसङ्गितो यो यद्वाप्य सप्तमिमात् । अङ्गोपरं स गर्भद्वयः सप्तमि-
सङ्गवन्तिः Sah. D. VI. 20 'A Secondary Act, incorporated into a principal Act and having the characteristics of a play in brief, such as its preliminaries, introduction, its Bija and its final end, is called a गर्भद्वय. This device has been used by Bhavabhūti in his Uttar, Act VII and by Rājasekhara in his Pāṇinīmāyana.

Ratnā similar schemes are devised for the meeting of the lovers by Vasantaka and a maid servant. Other similar episodes in the fourth Act of both the plays are the imprisonment of Vasantaka and of the princesses and their rescue by the king, in one case from poison and in the other from fire, and the final sanction of the Queen to the marriage of the Heroine of each play with the Hero. Other minor similarities are pointed out in the notes.

The *Priyadarśikā*, however, bears a closer resemblance to the *Mālavikāgnimitra* of Kālidāsa in the general outline of its plot, both being based on the story of Bandhumatī (see *supra* p. xxx). Thus the hand of the Princess Priya is promised to king Vatsa by her father while in the *Māl* an alliance is sought with king Agnimitra by Mādhavāsena by giving him in marriage his sister Mālavikā. Both Mādhavāsena and Drdhavaśman, Priya's father, are taken prisoners by rival kings and both are finally rescued by the Heroes of the two dramas. Mādhavāsena's minister tries to bring Māl to king Agnimitra, while it is Drdhavaśman who tries to bring Priya to king Vatsa. Both meet with accidents: the heroine of the *Māl* is brought by Virasena, the keeper of a border fort and given in charge of Dhāuni, Agnimitra's Queen, while Priya is brought by Vijayasena, the victorious commander of the army of Vatsa, to his master, who in his turn orders her to be committed to the care of his queen Vā-asavatī. Both the Heroines are taught dancing, singing &c., and both are accidentally seen by the respective Kings, and love springs up between the heroes and the heroines of the two plays. To bring about the meeting of the two lovers the mimic play is arranged in the *Priy*, while a dancing exhibition is arranged in the *Māl*. Mālavikā is seen with her attendant in a garden by the King and his confidant and so is A'raryikā in the *Priyadarśikā*. We have Kausikī the sister of Mādhavāsena's minister, in the role of a religious lady, appearing as a friend of the Queen in the *Māl*, and so we have Sāmkrtyāyani in the third and fourth Acts of the *Priy*. The Vidū's careless talk in sleep in the *Māl* betrays Mālavikā's meeting with the King, while Vasantaka's talk in sleep during the course of the Mimic play brings to light the ruse used for bringing about A'raryikā's meeting with the King in the *Priy*. The magic use of the ring bearing a snake

figure which counteracts the effect of poison in the case of the Vidu who feigns to be bitten by a serpent in the fourth Act of the Māl. has its reflex in the King's counteracting the effect of poison on A'ranyikā by means of a charm. And finally we have the true identity of Māl. revealed in the Māl. in the last Act as that of A'ranyikā in the present play. The similarities of ideas, expressions &c. found between the Priy. and the Nāgānanda we have pointed out in the notes.

The Nāgānanda is a Nāṭaka in five Acts and stands on a higher plane than the other two plays which are mere court-comedies. The play is of a unique type, since it depicts the grandeur of self-sacrifice in human life. As Dr. Keith remarks, "Harsha here rises to the task of depicting the emotions of self-sacrifice, charity, magnanimity, and resolution in the face of death." The Hero, Jimūtavāhana, penetrated with the ideals of Buddhism, is convinced that to sacrifice oneself for the good of others is the highest duty. He has accepted the doctrine of non-violence and adheres to it so firmly that he will not make war even upon his enemy who has deprived him of his kingdom. When his friend and brother-in-law, Mitrāvata, assures him of an easy victory over his enemy and the consequent restoration of his kingdom to him, Jimūtavāhana replies :—

स्वशरीरमपि परार्थे न खलु दद्यामयान्त्रि कृपया ।

राज्यस्य हने न कथं प्राणिबधक्रीर्यमुपमये ॥

"I will give my own life for the sake of another in compassion unasked; how then can I consent to the cruel slaughter of men merely for winning a kingdom." Here Harsha reveals himself in uttering these sentiments. Harsha who had been once the hero of hundred battles and who by his brilliant victories over his enemies had become the Paramount Lord in Hindustan, was in the last part of his life a staunch follower of the Buddhist doctrine of non-violence (अहिंसा).

(7) THE PRINCIPAL CHARACTERS ON THE PLAY.

VATSARA'S (THE HERO).

The Hero of the play Priyadarśikā, Vatsarāja a king of Kauśāmbī, has many charming legends and stories woven round his name. It seems that his life full of romantic adventures, made a deep impression on the popular mind in old

days, as is clear from the remark in the *प्रस्तावना* of the play, "लाके हारे च वत्सराजचरिते" Hence there are no references to his great deeds in this play save one adventure, viz., his escape from his captivity, in which he was kept by the powerful monarch, Mahasena Pradyota, of Ayanti, and his carrying off the latter's daughter and making her his Queen. And since the poet chose to write a *Nāṭikā* it was not his object also to present his hero in any of the serious aspects of his character. Bound by the hard and fast rules of Sans. Dramaturgy he has cast his characters in the conventional mould. He has taken care to show his hero in the enjoyment of courtly life, the stirring events of his public life having already won for him great popularity. We cannot, therefore, compare him with Agnimitra, the hero of the *Malavikāgnimitra*. But comparatively speaking the character of Vatsa is not so well developed in this play as it is in the *Ratnavali*. He belongs to the class of heroes called *वीरहर्षिणः*,—'Firm, gay, and tender-hearted'. He is courteous and affectionate to his Queen while engaged in a new love adventure. As soon as he sees a charming young maiden, he falls in love with her and thinks of nothing but meeting her again and making love to her. He is helped in his love intrigue by his companion, the Vidushaka, and Manorama an attendant of the Queen. In the *Mimāṃsā* play in which by a cunning device he is given an opportunity of meeting A ranyikā, he proceeds to act towards her in such an ardent manner that he rouses the suspicion of his queen Vāsavadatta. When the Queen knows the whole truth and breaks up the play in anger, he apologises to her in all humility and even falls at her feet. Though his Queen does not accept his apology or relent, he tries his utmost to conciliate her. And when the Queen knowing that A ranyikā is her cousin Priyadarśikā, places the latter's hand in the King's hand, he with delicacy withdraws his hand saying that he is satisfied that his Queen is reconciled. One noble trait of his character, however is brought out when he appreciates the valour of his fallen enemy and ungrudgingly bestows praise on him in the words—*श्रीभिर्ह विरयदेहवा । साय निम्नयेकेतो साधु । सत्पुरुषोचितं मार्गमनुसरन्तो दमार्थं शीघ्रिता एव हयं विराज-केतोर्मणेन* (Act I)

A'RANYIKĀ' OR PRIYADARS'IKĀ'.

Priyadarsikā is the Heroine of the play, as the very name of the play clearly shows it. She is called आरयिका up to the time of the *dénouement*, because she was found in a forest. Priyadars'ikā is a colourless character, possessing no striking intellectual or moral qualities. She belongs to the variety of heroines known as गृध्रा, who is defined as—'गृध्रा नवययःकामा रतौ धामा मृदुः कृदि' : She is represented as a young maiden of rare beauty. As soon as the King catches sight of her he bursts into a panegyric of her beauty 'पातालदुवनवलोकनाधिया किं नागकन्यो-स्थिता । &c. (Act II. 6). When she sees the King she falls in love with him and remarks that her father was right in promising her to him, thus preferring him to other suitors (अयं स महाराजः । यस्याहं तमेव दत्ता । स्थाने खलु तानस्य पक्षपातः ।). She is extremely timid and sensitive. She laments that her passion is hopeless and will never find its fulfilment. She therefore longs for death that would relieve her of her sorrow—सर्वथा मरणं वर्जयित्वा कुतः मे हृदयस्य अग्न्या निर्मृतिः । Fortunately she is cheered up and helped by her friend मनोरमा. But she gives way to sorrow and despondency to such an extent that she actually takes poison. Thus Priyadarsikā evinces none of those qualities which constitute a great character. There is, however, one admirable trait in her character also. She does not reveal her identity to the last, even to her confidante Manoramā and this speaks highly for her keen sense of family honour.

VĀSAVADATTĀ'.

Vāsavadattā is the chief Queen, elderly and majestic. Her love for her lord is sincere and deep and her jealousy proceeds from her true deep love. In the Mimic play, when the King makes love to A'ranyikā, playing the part of the Queen, with great ardour, her suspicion is aroused. And when she learns the truth from the lips of the Vidushaka, who gave out the secret in his drowsiness, she breaks up the play in anger and orders both A'ranyikā and the Vidūshaka to be imprisoned as being accomplices in the plot. She spurns the conciliation and prostration of the king. She is truly a मानीनी (a proud self-respecting woman). She keeps Aranyikā for a pretty long time in prison. She is not easily appeased. When, however, she learns that A'ranyikā has taken poison, she is at once struck with penitence and immediately orders her to be

brought into the presence of the King, who is an expert in the treatment of poisons and magic formulas, for being restored to life. She is an affectionate niece, for we see her plunged in deep grief at the news of the long imprisonment of her aunt's husband (Act IV). The nobility of her mind is seen when she gladly bestows the hand of Aranyika, whom she now knows to be her cousin, Prayadarsika, on the King in fulfilment of her father's promise. In fact the picture of the Queen drawn here, though not so magnificent as that of Dhārmī in the *Māli* (see V 19) is quite in keeping with the requirements of a *Nāṭikā*.

THE VIDŪSHAKA

The Vidūshaka is a toon companion of the King who amuses him in his lonely hours. He is a Brāhmaṇa but without learning, great wit or wisdom. He is greedy and ever eager to receive gifts. He excites laughter by his appearance, quaint remarks and movements. He helps the King in his love intrigue. When Aranyika is attacked by bees and covering her face with a mantle calls to her friend for help, he cleverly advises the King to run to her rescue silently so that she may clasp him mistaking him for her friend. He is an accomplice in the scheme by which the King gets an opportunity of meeting and making love to Aranyika in the *Mimic* play. But he is light headed and gives out the truth of the whole plot in his drowsy condition. He, however, sometimes makes very clever and appropriate remarks. When the chamberlain of Dṛdhavarman informs the King that the Kaling king was killed and Dṛdhavarman restored to his throne, the Vidūshaka says in the hearing of the queen, इदंशे अभ्युदये अस्मिन् राजकुले एतत् करणीयम् । (राजानं निर्दिश्य वीणावादनं गायन्) कुटुम्बा (आत्मनो वशीकरोति वशीकृतं) गच्छन्त्य सत्पार , (आरविष्करो सुचरित्वा) सत्त्वधनमोत्र इति । When the King succeeds in restoring Aranyika to consciousness, the Vidūshaka again significantly reminds the Queen, “भवति वैद्याय परितोषिकं विस्तम् ।

DRAMATIS PERSONAE.

—:0:—

MALES.

सूत्रधारः—The stage manager.

पल्लवानः (उदयनः)—The Hero, king of Kauśāmbī.

विदूषकः (वसन्तकः)—A Brāhmaṇa, the Hero's companion and confidant.

रुमण्वत्—Minister of Vatsarāja.

विजयसेनः—The commander of the army of Vatsarāja.

दिनयषष्ठः—The chamberlain of Drdhavarman.

FEMALES.

आरण्यिका—(Whose real name is प्रियदर्शिका, also called प्रियदर्शना) The Heroine, daughter of king Drdhavarman.

वासवदत्ता—The Queen, wife of Vatsarāja and daughter of Mahāsena (also called Pradyota), king of Ujjain.

काञ्चनमाला—An attendant-maid of the Queen

मनोरमा—A maid-servant, confidante of A'raryikā.

इन्दीवरिका—A maid-servant of the Queen.

घटीहारी (पशोधरा)—The female door-keeper or portress of Vatsarāja

साङ्गव्यायनी—An elderly holy lady, associate of Vāsavadattā.

PERSONS &c. MENTIONED.

योगन्धरायणः—The chief minister of Vatsarāja.

वृद्धवर्मन्—King of the Anga country and father of the Heroine.
A bard, and Retinue of Vāsavadattā.

SCENE.

Praveśika of Act I.—some part of the Vindhya forest.

Rest of the Play—Kauśāmbī, the capital city of Udayana.

भूमिका ।

यस्याश्चोरधिकुरनिजुतः कण्डूरो मयूरो

भासो हायः कविकुलपुङ्गवः कालिदासो विलासः ।

हर्षो हर्षो हृदयवगतिः पञ्चराणस्तु घाणः

केषां नैवा कथय कविताकामिनी कौतुकाय ॥

—जयदेवस्य ।

इह सत्तु सकलविद्याकलाकलाकादिषोडशस्मिन्भारते केषां निजयशःपुरभीष्टतद्विद्यन्त-
रालाः प्रतिभाशालिनः परःश्रुताः कवीश्वरा भामकादिदमादयः स्वकृत्याभरणैर्वाग्धू-
मण्डयन्ति स्म । तेषां च केचन प्रसन्नप्रमोदितरसिकमण्डलाः शब्दसर्गाजितोर्जित-
यशस्तः विदग्धधुरीणाः प्रतापमंतापितारिवक्त्रा वक्त्रेभ्यश्चार्जवमुत्पादयन्तधक्कजतिनां
राजानोऽभूवप्रियहो नवनवाधर्मनिर्माणचानुरी विधेः । धीमतरस्त्वयोः ह्यातनिगम-
भिप्रासदयोऽप्येकसंस्थानं कस्य हि सहृदयस्य चेत् पुनहलितं प्रमोदभिर्भरं च न
कुर्यात् । एतेषु धीमच्छूद्रकयशोरभिममृजोनादिषु कवितृष्वमेगरीभूतः श्रीहर्षो-
भिवः स्थानेश्वरेभरः चक्रवर्तिश्रीहर्षवर्धनाख्यया पुरातनोविदेहद्विष्यमाणरीति-
र्नृपतिरितप्रयोदशशतादूर्ध्वः प्राग्भारतभूमण्डलं प्रशशात । यस्य च प्रियद-
र्शिका—रत्नायली—नागानन्दतमाख्यं रूपकप्रथमस्य यादवगिरान्त-करण-
प्रद्वेनेनात्मनो निर्मातुर्यथार्थनामत्वं प्रह्लादपदपठिष्ठानां हर्षं संरक्षयमाष्टकनिधयेषु
गुणानुस्यूतादुरीयर्नि । यस्य चेभ्यस्तस्य गन्धो गद्यकविधर्मन्यपद्वीमाकाः वाद-
म्बयाः प्रणेता धीमद्व्याणः रसस्वामिनः सूरस्य यदान्यस्य विद्यान्तस्वोदाहरितास्य
चरितमाख्यापिस्तस्यैव गुणलिनपद्वन्धं निवर्ण्य । सोऽयं चित्तवन्धारी हर्ष-
चरितस्यास्यो गद्यवन्ध एव धीहर्षनृपनोरेतिहस्तादिविज्ञाने प्रधानतया सहायतां
समुपगच्छति प्राचीनवार्ताविविदिपूजामिति सुवेदितमेव सुधियाम् । केचित्तु नव्य-
विशिष्टा नागानन्दादिरूपकप्रणेतृष्वेव न धीहर्षवर्धननृपतेः किं तु कस्याप्यस्य तद-
नुमीनिनः कवेरिति मन्मथानाः गामद्वे प्रत्यवतिष्ठन्ते । तेनपि भिन्नभिन्नप्रणस्या महती
विप्रतिपत्तिः । केचिद्व्योषितनिगन्धकक्षपरातः धीमनो भगवन्, अन्ये ह्य-
वर्धनभिरपविष्टतारिपदानामेकमस्य भावधरस्य, अग्रे चोपरिनिर्दिष्टगद्यरीति-
प्राणस्य धीवाणस्य न कथंविदति तावच्छ्रीहर्षस्य त्रिपदनिर्द रयराशामिति
नातासंयतानुसरणशीला यमप्रथमाणाः कष्टमन्ति चेत् शिष्टाणाम् । सोऽयं गतो-
ऽयूदगपुहो न शिष्टानीदन्तकथनागता इति सविमलं विमर्शमन्वद्रमा-
निरीति नत्र परतः प्रपूजते ।

धीमन्तस्य गद्यं भागवतलिङ्गादिमहाकथुनरितयपानुपगमनः सारानिषु
वेदनीयेषु शिष्टिमात्रमिवातिरिक्तं सुदमेकपदोपद्वयम् । यो च शीते धीविह-
रपुत्रासंज्ञमात—“अनन्तः धातुमूलस्य गम्यतीत्यन्वयः” । वेदम-

रीतिः कृतिनामुदेति सौभाग्यलभप्रतिभू पदानाम् ॥ ” इति । प्रसादश्रेयमाधु-
र्यादिकाव्यगुणैर्द्विगुणीकृतसरसत्वमस्य प्रबन्धत्रये सर्वत्र समुद्भसिततराम् । पदे
हसमस्तपदप्रचुरप्रचारादत्रै न सरलया सुस्पष्टया वाचो निबन्धनात्कदिरसं भवभू-
त्यादिपश्चात्तनमव्यपक्षेया सुतरां संमानार्ह इति संमतमेव विपधिताम् ।

एतदोषप्रबन्धत्रये परस्परानुगुणगुणगणनक्रमेण रत्नावलीसमाख्या नाटिकैव
शेखरीभूता ‘अमुदियाह कुन्नीमते धीदामोदरुत’— “ आश्लिष्टसंविन्धं
सत्तात्रयनर्गभोवितं सुतराम् । निपुणपरीक्षनदृष्टं राजति रत्नावलीरदनम् ॥ ”
इति । तत्पेक्षया प्रियदर्शिका अतीव न्यूनगुणा । नागानन्दं त्वरय कवे चरमेव
कृतिर्भवेदिति तस्य शान्तरसप्रधानाद्भुत्वस्वरूपात्पुण्यकमेव । नाट्यदृष्ट्या गुणपरालोचने
मध्यस्थतामाह्वं च । प्रियदर्शिकाया नाटिकात्वेन चत्वार एवाङ्काः । अत्र नायकः
मुक्तिरथातचरितमौरभो वृहत्कथादिषु वर्णितहारिस्तान्तो वत्सराज उदयनो नाम
धीरललितः । तस्य च उज्जयिनीनृपतेर्महासेनस्य प्रयोतेत्यपरनामधेयस्यात्मजा
वासवदत्ता फली यात्र देवीति शब्देन व्यवहृता । नायिका च दृढदर्मानात्रो राज्ञो दुहिता
प्रियदर्शिका यस्या अत्र आरम्भिकेतिताया व्यवहारः । सा च मुग्धा । रसोऽत्र प्रधानः
भृङ्गार एवाङ्गी । इतिरुतं चास्या वृहत्कथावर्तिवत्परराजचरितं कथुमतिचरितं चोपजी-
व्योपनिबद्धम् । अस्या च नाटिकायामुपवर्णितं कथानस्त्वङ्गानुक्रमतो विभक्तं सारांशरूपेण
अध्येतृणां सुखावबोधायानुपनिबध्यते—

प्रथमाङ्के तावनान्दीपाद्यनन्तरं सूत्रधाररूपेण नाटिकाया अस्या कर्तुर्नार्मानर्देशा-
देशन्यासः । ततो विण्मन्त्रे दृढमन्त्रपतेः कञ्जुकिनः प्रवेष्टस्तनुतेन पूर्ववृत्तस्य वस्तुन-
किमपि निवेदनम् । तेषां—अङ्गाधिपतिर्देवर्मा मत्प्राभ्यमाणापि स्वदुहिता कथमनेन
वत्सराजाय दत्तेति बह्वनुशयेन वत्सराजो वन्पन्नात्र निरर्तते इति च लम्पटप्रेषण कलिङ्ग-
राजेन सहस्रागत्य वलादवस्त्रं च गात्रप्रहारजर्जरीकृतो वन्धनं नीतः । तस्य तस्मिन्वस्त्र-
न्दसम्भ्रमे द्रिष्ट्वा कथंचिद् दृष्ट्वा तदुहिता प्रियदर्शिका ‘अतः परं नात्र स्थातुं युक्तं यथा-
कथंचिदेता वत्सराजायोपनीय स्वामिनमनुगं करिष्यामीति मन्वानेन तत्पञ्चकिनापराध
दृढमन्त्रो मित्रभावान्वितस्याटविकस्य नृपस्य विन्ध्यभेतोर्गृहे स्थापिता । स च कञ्जुकी
नातिदूरस्थमगम्यतीर्थं क्षान्तार्थं गतः । यदा स निवृत्तस्तदा तत्स्थानं परैरपि सह विन्ध्यरे-
तुना स्मर्त्तव्यतां नीतमपश्यत् । ततः स्वामिनमेव गन्वा तस्यादर्परिचर्यया जीविनं सफळदि-
श्यामीति सोऽपि निर्गतः । तदनन्तरं वत्सराजनिद्राकयोः प्रवेशे वत्सराजेन भृत्यादीनामा-
त्मन्यविवल्ग निष्ठा दृष्ट्वा वासवदत्ता च श्रीरत्नमासादितमिति वन्पन्त्यनुगमा । ततो विन्ध्य-
केतोरागरे घट्टन्यहानि विजयमेनस्य प्रेषि-स्य न चाद्यापि कोपि तमराशदागत इति
चिन्तापराय राज्ञे प्रतीदृष्ट्वा प्रविश्य देय विजयरोनोऽमात्यस्य रमण्यान्प्रतीहारभूमिमुपरि-
क्षारिति न्यवेदयत् । प्रवेष्टुं लज्जयाही च ही प्रविशोपागमिष्याम् । कुदालप्रज्वालनं
विजयमेन कथय विन्ध्यकेतोरुत्तान्तं विस्तरतः धेनुमिच्छामीति राजादिभ्यो विजयमेनो
यथाऽवर्तिनं प्रातगेन निपलतो वत्सस्य गुगुलकलज्जलेन प्रतिपुष्टः विन्ध्यकेतुः केगरीव
विन्ध्यकंदरादिर्गन्ध गणामुं भेदितानिरयमहायः सन् गुपुषे यथा च नि शेषितराहाय

एक एव विमर्दिताभिर्बलकोधवेगो दारुणतरं संप्रहारं कृत्वा शत्रुबलश्रितयमाकुलं कृत्वा शत्रुप्रहारशतजैरितोस्वक्षा युधि निहतस्तथा सर्वमान्यत् । व्यगुपयच्च देव सवन्धुपरिवारे हते विन्ध्वकेतोर्बेदमन्युपलब्धाभिजात्यानुहया कन्यका तद्गृहितेत्यस्माभिरानीता द्वारि तिष्ठति । तां प्रति देवः प्रमाणमिति । तत एतां वासवदत्तायै समर्पय । तत्कथ्या च देवी भगिनीवुष्या त्वयेयं सर्वदा द्रष्टव्या विशिष्टकन्यकोचिते नृत्यगीतादि सर्वं शिक्षयितव्या चेति प्रतीहारीमादिदेश । वामवदत्तापि तामरण्याद्व्येत्यारण्यिकाशब्देन व्यपदिष्टा स्वान्तःपुरेऽस्थापयत् । तदनन्तरं मैतालिकेनाविदितमप्याट्टसमयः आनार्थमुदति-
पुत्ररपतिः । आह च ममन्तमभ्यन्तरं प्रविश्य कृतयथोचितक्रियाः सत्कृत्य विजयसेनं कलिहोच्छित्तये प्रेषयाम इति ।

द्वितीयाङ्के तावत्प्रथमं राज्ञो विदूषकेण सह प्रवेशः । तत्र गृहीतमतागुपचारकृतां स्त्रियां द्रष्टुं सोत्कण्ठो वत्सराजो वयस्येन वसन्तकेन सहोत्कण्ठाविनोदनार्थं धारागृहो-
द्यानं जगाम । अत्रान्तरे अगस्त्याय महर्षयेऽर्घ्यं दातुकामया देव्या शैकालिकाकुसुम-
मालां ऋषु गृहीत्वागच्छेत्वाज्ञप्ता इन्दीवरिका नाम चेदी धारागृहोद्यानदीर्घिकायाः कमला-
न्यवचित्य लम्बागच्छेत्वादिष्टया आरण्यिकया सार्धं तदेवोद्यानमागतवती । यावच्च धारा-
गृहोद्यानधिया स्फुटपङ्कजकान्तिहारिण्या हंसस्वनपुष्पसौगन्ध्यादिना रम्याया दीर्घिकाया
दर्शनेन चाह्लादितचित्तो नृपो वसन्तकेन सह संभाषमाणस्तिष्ठति तावदारण्यिका तत्रा-
गता प्रत्यक्षचरीवोद्यानदेवता विदूषकेण दृष्टा । राज्ञे निवेदिता च । किंनिवयं नागकन्या
भवेदाहोस्विन्मूर्ता कौमुदीत्यादि वितर्कयन्नृप इन्दीवरिकारण्यिकयोर्मिथआत्मापात्ता विन्ध्व-
केतुर्गृहितेति ज्ञातवान् । अभवच्च तस्यामनुरक्तचित्तः । तदनन्तरं कमलान्यवचिन्वती
मधुरैरायास्यमानाऽरण्यिका तन्निवारणार्थं स्वसखीमाह्वयत् । तथा ता दृष्ट्वा विदूषको-
पदेशाद्राजा तृणीमुपगसार तमबालम्बत च राखीबुद्ध्याऽरण्यिका । वत्सराजोपि तां
कण्ठे जमाह स्वोत्तरीयेण भ्रमराभिचारयितुमोर्त्ते च । राजानं दृष्ट्वा सत्ताप्यसं दूरमपमृता
आरण्यिका ते सस्पृष्टे पश्यन्ती स्वगतमाह अयं स महाराजो यस्याहं तांतेन दत्ता । स्वाने
सख्यं तातस्य पक्षपात इति । अत्रान्तरे राखीराहाभ्यर्थमागतामिन्दीवरिकां दृष्ट्वा राजा व-
सन्तकश्च कदलीगृहं प्रविश्य स्थितौ । निर्गते चेन्दीवरिकारण्यिके । वत्सराजोप्यारण्यिकया
हृतचित्तः क उपायः पुनरेतां द्रष्टुमिति चिन्तयन् परिणतप्रायं दिवगं दृष्ट्वा स्वयस्यो
गृहान्भ्यन्तरं प्रविवेश ।

तृतीयाङ्के तावत्प्रथमं 'दृष्टे मनोरमे यः स साङ्कल्यान्यार्थपुत्रस्य मम च
वृत्तान्तो नाटकोपनिबद्धस्तस्य नर्तितव्यशेषमयं युष्माभिः कौमुदीमहोत्सवे नर्तितव्यमिति
देव्या वासवदत्ताज्ञप्ताया मनोरमायाः प्रवेशः । ता च ह्यः खलु आरण्यिकया प्रियसखा
शून्यहृदययान्यथैव नर्तितमयं पुनर्वासवदत्ताभूमिकया तथा यदि तथा क्रियते ततोन्मथं
देवी क्षुण्यति । अतस्तामन्विष्योपालस्य इति मनसि कृत्वा धारागृहोद्यानदीर्घिकामा-
गतवती । अपश्यच्च तां कदलीगृहं प्रविशन्तीम् । ततस्तस्या विभ्रन्धभाषणाद्वत्सपुत्रे-
रक्षेयमिति ज्ञात्वा तामुपगृह्य समाश्रास्य मदनसन्तप्तगात्रायास्तस्याः शिशिरोप-
चारेण संतापे लघुकर्तुं प्रायतत । अत्रान्तरं आरण्यिकाया हडमनुरूपेण वत्सराजेन प्रहितौ

चरान्तकस्तेत्रैवाजगाम । अवर्णयन्नात्मन मुहुद्भारण्यिकाया कृते जाता दुरवस्था सा चा
 त्मन सह्यारतादृशीमवस्थां तस्मै । ततो वनन्तेनेनातिलज्जालुवा ते प्रियसखी सत्यमेतयो
 समागमो भविष्यतीत्युक्ता मनोरमा-अथ रात्रावस्माभिर्भगवया साङ्कृत्यायन्या
 कृतिरुदयनचरितं नाम नाट्यं देव्या पुस्तो नार्नितम्भम् । तत्रारण्यिका वासवदत्ता भवि
 ष्यति । अहमपि कत्सरान् । तत्परितेनेय सर्वे शिक्षयितव्यम् । तदागत्य स्वयमेव स्वां
 भूमिना कुर्वाण समागमोत्सवमनुभवतु महाराज । इति तस्य कर्णेऽकथयत् । धमन्त-
 कोपि हृष्टो यानदेव युवां नेपथ्यग्रहणं कुरुष्वस्तावदेवाहं ययस्य गृहीत्वागच्छामीत्युक्त्वा
 स्वभर्तुरन्तिकमयात् । मनोरमापि स्वराग्या सह प्रेक्षागृहमगात् । ततः प्रवृत्ते गर्भनाटके
 मर्तुरभिनयानि शयमसहमाना कुपिता वासवदत्ता भगवत्याधिकं कल्पितं वाक्यमिति
 सरोपमुक्त्वा काश्यनमालासहिता प्रेक्षागृहान्निर्गता । दृष्ट्वा तया चित्रशालाद्वारे सुप्तो
 वयन्तः । ततो राज्ञ्यप्र भवितान्यमत एत बोधमिता पृच्छामीति कानमालामुक्त्वा
 तथा कृत्वा तमपृच्छत् । सोपि धूर्तैर्धर्मसु मन्त्रमेव तन्त्रमनुवृत्तिं कृतवान् । वासव
 दत्तापि दय्यतामयं द्रक्ष्यामि तावदस्य प्रेक्षणीयमिति मनोरमामुक्त्वा नृत्यन्त राजानं
 गद्या आरण्यिकां च हृतेनाकृत्य इन्दीवारेके गृहाणेमामिति दासीमादित्य राजा पाद-
 पतनेन प्रसाद्यमानापि अहस्त्वेव प्रमादं गता । ततो वसराजोपि शयनीयं गत्वा देव्या
 प्रसादनोपायं चिन्तयामीत्यभिधाय निष्क्रान्तः ।

चतुर्थ्याङ्के प्रवेशके मनोरमा प्रथमं देव्या दीर्घरोपनां स्वसत्याया आरण्य
 कायाश्च विवक्ष्यमानाधिष्ठत्यालान् उद्वेगम निश्करोति । ततस्ती मिक्षिता काश्यनमालेय
 मकथयन् । अथ देव्या स्वमात्राद्वाक्येया प्रेक्षितो लेखाधिनः । तस्मिन् लिखित-
 मामीत्-तव मातृस्थाने स्थिताया मम भगिन्या भर्तुर्लक्ष्मणेन समधिकं रात्रयं कलि-
 द्रुहृतकेन वदस्य । तन्न युक्तमेव पुनान्तं ध्रुवापि समर्थस्य ते भर्तुर्देवीदासिन्यमवल-
 म्बितुमिति । तद्वाचना प्रवृत्तिं दुर्मेनायमानैव देवी तिष्ठतीति । तदनन्तरं देव्या राह
 साङ्कृत्यायन्या प्रवेशः । तत्र यावत्साङ्कृत्यायनी नेरुतो वसराज इत्यादिवक्तोपन्यासेन
 देवी मातृमति तावत्सया एव प्रगादनार्थं वसराजोपि तत्रोपरिष्ठः । ततः साङ्क-
 र्यायन्या अदगतदेवीवैमनस्वदुर्तुन्वराश्च आह-देवि नाहमस्मिन्विषये उदासीन
 आसाम् । अनिमहान्तरलुफात् मम कलिद्रोचिष्ठमये विषयगेन प्रेरितः । कतिपया-
 न्यव्यहनि तस्माद्वातं वा आगताया । अथ सो वा कलिद्रुहृतं गुप्ते वदं हन् वा धोष्य-
 नीतिः । तच्छ्रुत्वा यागवदन्ता यावदेवागतं परितोषं दर्शयति तावदेव निद्राकण्ठो
 दृश्यमेरुजुगुप्तिना विनयगुणा मनेनो विजयगेनो व्यथप्रवेगानुत्त एव राजानं प्र-
 पद्ये स्थितः । निवेष्टितं कऽपुनित्वा रत्नगये प्रनित्यरित्य रत्नमेव कृत्वा दर्शनं
 कुरे गदेशः । अत्रान्तरे मनोरमा गर्भप्रसवेन मर्तिनि आरण्यिका काश्यनोपन्याने वि-
 पन्या प्राप्तावस्थे वर्तते इति कामवदन्तायै न्योदयत् । ततो देव्यायया तत्रातीतादिका
 नामत्रेष्टाद् गृहीत्वादिदियेन कसरायेन विजिगता सत्यामुत्तुम् । तां दृष्ट्वा मेव सा
 चिरन्ता मे राजपुत्री प्रियदर्शिता मे भविष्यति विनयगुणं गदसत्या आकट । तस्य
 स्वगतिर्नास्तेन प्रीयता देवी कायवदन्ता राजो हन्ते प्रियदर्शितामस्मिन् विषये वसराज
 च प्रीयेन परिपूरीताम् । उद्वेगता चर्चं नाटिका भवन्त्यनेन कविता ॥

श्रीहर्षदेवविरचिता ।

॥ प्रियदर्शिका ॥

॥ प्रथमोऽङ्कः ॥

धूमव्याकुलवृष्टिरिन्दुकिरणैराह्लादिताक्षी पुनः
पश्यन्ती वरमुत्सुकानतमुखी भूयो हिया ब्रह्मणः ॥
सैर्न्या पादनखेन्दुदर्पणमते गङ्गां दधाने हरे
स्पर्शादुत्पुलका करग्रहविधौ गौरी शिवायास्तु वः ॥ १ ॥

अपि च ।

कैलासाद्रावुदस्ते परिचलति गणेप्लुतसत्कौतुकेषु
क्रोडं मातुः कुमारे विशति विषमुचि प्रेक्षमाणे सरोपम् ।

मौलो पुण्यप्रवाहा सुरसरिदमला राजते यस्य बाँधो
कालः कण्ठे तनो वा विभुवनभयद्वयश्च भक्तातिहारी ।
पथेपुर्गस्य शत्रुर्भवति भगवतो भंदनो वातिशस्त-
स्तरमे सर्वेश्वराय प्रणतिरतिशयानन्ददंदाय मेस्तु ॥ १ ॥

अथ तत्रभक्तान् महाकविः श्रीहर्षदेवः प्रियदर्शिकां नम नटिका रिरचयिषुः प्रारि-
क्षितस्य ग्रन्थस्याविप्रसमाप्त्यर्थं महत्त्वस्यावश्यकर्तव्यतया पूर्ववद्ग्रधानाद्भूतामष्टपदां
नान्दी श्लोकद्वयेन तावदुपनिबध्नाति-धूमेति । गौरी पार्वती च सामाजिकानां
शिवाय कल्याणायास्तु । कीदृशीत्याह-करग्रहविधौ विवाहमङ्गले धूमेन हूयमानशमी-
पत्रमलजादिसंस्पर्शं वैवाहिकप्रिसमुत्थितेन ध्यातुले दृष्टी नयने यस्याः सा तयोक्ता ।
पुनः इन्दुकिरणैः शिवशिरस्थचन्द्रमयूखैः आह्लादिते प्रमुदिते अक्षिणी यस्याः सा
तयोक्ता । तथा च उत्सुकोत्कण्ठिता सती वरं पतिं पश्यन्ती । भूयः ब्रह्मणः पुरोधसश्च-
तुर्गुण्याम् हिया लज्जया आनतमननतं मुखं यस्यास्मादक्षी । पुनथ पादयोः नग्नः पादनला
इन्दव इव पादनखेन्दवः । ते एव दर्पणानि तानि गते प्रतिफलिते गङ्गां दधाने हरे सैर्न्या ।
सपत्नीदर्शनेन आतासुयेत्यर्थः । पुनथ स्पर्शाद् हरकरस्पर्शादुत्पुलका जातरोमायाः । शार्दूल-
विकिर्णितं वृत्तम् । तत्क्षणं-सूर्याभैर्येदिमः सजौ सततगाः शार्दूलविकीर्णितम् ॥ इति
॥ १ ॥ विप्रराहुत्वराङ्गया पुनरपि महत्त्वमन्वयवनि-अपि चेति । कैलासेति ।
कैलासाद्रौ कैलासपर्वते उदस्ते राक्तेनोल्लिते परिचलति कम्पमाने सति । गणेषु
ग्रन्थादिषु वःसदाविर्भवतीतुकं येनां तथा सत्सु । कुमारे कार्तिभये मातुः क्रोडं
भुजान्तरं विशति सति । विषमुचि शिवस्याभरणभूने सर्वे सरोपं किमिदमिति प्रेक्षमाणे ।

१ पश्यन्ती च समु०. २ अतमुखी. ३ भूयोहिया.

पादावष्टम्भसंबद्धपुपि वृशमुखे याति पातालमूलं

कुङ्क्षोऽप्याभ्रिष्टमूर्तिर्भयघनमुमया पातु तृष्टः शिवो नः ॥ १ ॥

(नान्यन्ते)

सूत्रधारः—(परिम्य ।) अथाहं वसन्तोत्सवे सचटुमानमाहूय
नानादिदेशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः ।
यथास्मत्स्वामिना श्रीहर्षदेवेनापूर्वास्तुरचनालंकृता प्रियदर्शिका नाम

तथा च पादस्य हरनरणस्य अयष्टम्भेन निर्भरनिरोक्षणेन शीघ्रं शिखमानं पुर्यस्य तस्मिन्
दशमुखे पातालमूलं याति सति । रायणेष्टितेन कुङ्क्षोपि भगेन घनं दृढं यथा तथा उमया
आलिङ्ग्यतिरसा तुष्ट प्रीत शिव य पातु ॥ स्वयंरा वृत्तम् । साक्षणं—ससैर्योनां
प्रयेण त्रिमुनियतियुता स्वयंरा र्यातिरतेयम् । इति ॥ २ ॥ श्लोकपादस्यापि पदलाभ्यु-
पगमादष्टपदेयं नान्दी । तदुक्तं नाट्यप्रदीपे—श्लोकपाद पदं पेशित्युत्तिष्ठतमथापरे ।
परेवान्तरपादयैरस्वरूपं पदमभिरे ॥ इति ॥ नान्दीश्लोकस्यादुभयोरसौ भूदेवतायो
मगण प्रयुक्तस्तेन गणशुद्धिः । उक्तं च भामदेन । दोमं सर्वगुह्यं ते मगणो भूसिदैवत ।
इति । नान्यां मनाक् पाषाणार्थसूचनं कर्तव्यमित्युक्तत्वात्तस्मिन्नापि तथा वृत्तम् । तथाहि
प्रथमश्लोके साग्न गौरीशब्देन नायिकारण्यका धूमप्यालुल्लङ्घितिरित्यनेन तस्या रात्रि-
हृत्पणैर्न वलिङ्गहतच्छतविपत्तिजो विपाद इत्युक्तिरनेरित्यनेन तस्या वस्तुकिना
वृत्तम्भवाद्गते गुह्यगुपय दिव्ययैर्नोराभयलभभाक्षर्य पर्यगती परमित्यनेन तस्या-
यादृच्छिक वनराजदर्शने तदुत्पत्ते सारमागमोत्पत्त्यं लिया भद्राण इत्यनेन स्वागुरागस्य
राज्ञा परिजनज्ञानपरेजिह्वीर्षया गोपनी रोषैर्हत्यादिना गर्भनाटके मनोरमायाः स्थाने देवी-
विप्रलम्भपूर्व स्वयमेव मृत्युता राज्ञा रंगतामारण्यका दृष्ट देव्या आसूया एतादुत्पल्पा
इत्यनेन नायिकाया द्वितीयाङ्के यष्टवित कमलमाननमित्यत्र सूचित रागुल्लङ्घनमित्याद्य-
र्थजातं सूचितम् । द्वितीयश्लोकगतेन च वैलारागप्रवित्यादिना वलिङ्गराजवृत्ते दृष्ट्यनेन
राज्यपरिभ्रंश पादावष्टम्भस्यादिना वलिङ्गवृत्तस्य य सराजसेनिराक्रान्तनियमस्य दुर्ग-
प्रवेशस्तद्विनाशाय आलिष्टमूर्तिरित्यनेन दृष्ट्यनेन पुनाराज्यप्राप्त्या पारितोषाया राज्ञा
राज्ञो हस्ते प्रियदर्शिकोत्तमर्पणमित्यादि प्रवर्णार्थं सूचित ॥

नान्यन्त इति—नान्दीलक्षणमादिभस्ते—आशीर्भमस्त्रिरास्य श्लोक काव्यार्थ-
सूत्रम् । नान्दीति कथ्यते तस्या पदभेदिनियमोपि वा । नान्दीपदैर्द्वादशभिस्त्याभिर्गोयले-
कृता ॥ इति । एतन्निष्ठकिर्वाणप्रदीपे—नान्दिति पाष्यानि वकीन्द्रगाः पुञ्जीक्या
पारिपदाय सन्त । यस्मादल राजनतिन्युद्गमी तस्मादियं सा वधितेद नान्दी ॥ इति ।
सूत्रे प्रयोजनानुगुणं धारयति सूत्रधार । साक्षणं—नाट्यस्य यदुत्पन्नं तत्सूत्र स्यात्त-
थीचरम् । रङ्गदेवनाट्यशास्त्रसूत्रधार उदीरित ॥ अमृदयन्तुणाभेतु वनेरि च वस्तु ।
रङ्गप्रतापनगोट सूत्रधार द्रष्टव्ये ॥ इति । नाना दिशो येषां ते नानादिन । ते च
ते देशाय तेन्य आगमेन । अविद्यमानं पूर्वं यस्यां सा अपूर्वा । अपूर्वा या मनु
इतिहास तस्य रचना पटना तथा अलंकृता । प्रियदर्शिका नामेति । नाटिका सदादीनां

नाटिका कृतेत्यस्माभिः श्रोत्रपरंपरया श्रुतम् । न तु प्रयोगतो दृष्टा ।
तत्तस्यैव राज्ञः सर्वजनहृदयाह्लादिनो बहुमानादस्मासु चानुग्रहबुद्ध्या
यथावत्प्रयोगेण त्वया नाटयितव्येति । तद्यावन्नेपथ्यरचनां कृत्वा यथा-
भिलषितं संपादयामि । (परितोऽवलोक्य ।) आवर्जितानि सामाजिकमनां-
सीति मे निश्चयः । कुतः ।

श्रीहर्षो निपुणः कविः परिपश्येया गुणग्राहिणी

लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम् ।

वस्त्वैकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-

र्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ३ ॥

(नेपथ्याभिमुखमवलोक्य ।) अथे । कथं प्रस्तावनाभ्युद्यते मयि विदितास्मद्-
भिप्रायोऽङ्गाधिपतेर्दृढवर्मणः कञ्चुकिनो भूमिकां कृत्वास्मद्भातेत एवा-
भिवर्तते । तद्यावदहमप्यनन्तरभूमिकां संपादयामि । (इति निष्क्रान्तः ।)

इति प्रस्तावना ।

नायिकाभिर्विशेषणम् । इत्युक्त्या नायिकाया नाम्ना नाटिकाभिर्देशः । नेपथ्यं नाट्योचित-
वेषरूपनं रङ्गभूमिर्वा तस्य रचना । नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम् । इत्य-
जयः । आवर्जितानि अभिमुखीकृतानि वशीकृतानि वा । समजन्यस्मिजना इति समाजः ।
अधिकरणे घञ् । समाजं समवयन्ति सामाजिनः । ' समवायान्समवैति ' इति ठक् ।

श्रीहर्षइति । श्रीहर्षः कविः निपुण रमणीयकाव्यनिर्माणकुशलः । एषा परिपश्ये
गुणग्राहिणी । लोके वत्सराज उदयनः तस्य चरितं हारि मनोहरम् । वयं च नाट्ये
अभिनयेनावधानुहृती दक्षा निष्णाता । इह नाटिकाप्रयोगविषये उक्तेषु गुणेषु वा ।
एकैकमपि वस्तु वाञ्छितफलस्याभीष्टार्थसिद्धेः पदम् । किं पुनः मद्भाग्यस्थोपचायध-
र्कपात्समुदितः अयं गुणानां गणः फलप्राप्तेः पदं स्यादिति वक्तव्यमित्यर्थः । शार्दूल-
विक्रीडितं वृत्तम् ॥ ३ ॥ अथाहमित्यारभ्य भारतीकृतिः । भारती संस्कृतप्रायो वाग्व्या-
पारो नटाश्रयः । इत्युक्तलक्षणा । तस्याश्चत्वारि अङ्गानि । प्ररोचना बीधी प्रहसनं
प्रस्तावना चेति । तत्र प्ररोचनेयम् । काव्यायांपत्तिरलङ्कारः । प्रस्तावनाभ्युद्यते प्रस्तावनां
प्रयुक्तानि । कञ्चुकिनः-अन्तःपुरचरो राज्ञः कुक्षे विष्टो गुणाब्जितः । सर्वकार्यै-
कुशलः कञ्चुकीत्यभिधीयते ॥ मानुगुपमाचार्या अपि आहुः-ये नित्यं सत्यसम्पन्ना
कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥ इति । भूमिका
वेषग्रहणम् । प्रस्तावना-एतच्छृणु-नटी विद्वत्को वापि परिपार्थक एव वा । सूत्रपारेण-
संहिताः संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वरार्थोत्थैः प्रस्तुताक्षेपिभिर्मयः । आमुखं
तनु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ इति ॥ अत्र कर्तुमिष्टाणि प्रस्तावना न कृता ।

१ धृता. २ न प्रवी ३ बुद्धया वा ४ सामाजिकानां. ५ निधाय कृतः. ६ आगत -
श्रिकञ्चुकिधुनिकमादाय. ७ अरमत्तानः. ८ अन्नरसः, नदर्थः.

प्रथमोऽङ्कः ।

(ततः प्रविशति कञ्चुकी ।) *

कञ्चुकी—(संशोकभ्रमं नाटयन् । निःश्वस्य ।) कष्टं भोः कष्टम् ।

राज्ञो विपद्बन्धुदियोगदुःखं देशच्युतिर्दुर्गममार्गत्वेवः ।

आस्याद्यतेऽस्याः कटुनिष्फलायाः फलं भवेत्तच्चिरजीवितायाः ॥४॥

(संशोकं राविस्मर्य च ।) तादृशस्यापि नामाप्रतिहतशक्तिप्रयस्य रघुदिलीप-

नलैतुल्यस्य देवस्य दृढवर्मणो मत्प्रार्थ्यमानाप्यनेन स्वदुहिता वत्सरानायं

दत्तेति बद्धानुशयेन वत्सरानो बन्धनात् निवर्तत इति च लब्धरन्ध्रेण

सहसामृत्य कलिहहतयेन विपत्तिरीदृशी कियत् इति यत्सत्यमुपपन्नमपि

न श्रद्दधे । कथमेकान्तनिष्ठुरमीदृशं च दैवमस्मासु । येन सापि राजपुत्री

यथाकथंचिदेना वत्सरानायोपनीय स्वामिनमनृणं करिष्यामीति मत्वा मया

तादृशादपि प्रत्यक्षालङ्कारणादवस्कन्दसंभ्रमादपवाह्य देवस्य दृढवर्मणो

मित्रमावान्वितस्यैवावस्थितस्य नृपतेर्विन्ध्यकेतोर्गृहे स्थापिता सती स्नानाय

नातिदूरमित्यगस्त्यतीर्थं गते मायि क्षणात्कैरपि निपत्य हते विन्ध्यकेतौ रक्षो-

भिरिव निर्मानुषीकृते दग्धे स्थाने न ज्ञायते कस्यामवस्थाया वर्तत इति ।

निपुण च विचितमेतन्मया सर्वं स्थानम् । न च ज्ञातं किं तैरेव दम्बुभिर्नि-

ताथवो दग्धेति । तर्हि करोमि मन्दभाग्यः । (विचिन्त्य ।) अये । श्रुतं मया

बन्धनात्परिभ्रष्टं प्रद्योततनयामपहृत्य वत्सरानः कौशाम्बीमागत इति ।

तानन्तरेणापि कञ्चुकिप्रवेशमूचगात् । अतः प्रोक्त्वैवेयमिति घोषम् । राज्ञ इति ।

राज्ञ मत्स्वामिनो दृढवर्मण विपत् । बन्धूनां वियोगस्तेन दुःखम् । देशात् च्युति

प्रव्रश । दुर्गमे दुस्तचरे मार्गे मार्गगमनेनेत्यर्थः । खेदः भ्रमः । कटुः दुर्विषाका

रुक्षा वा निष्फला च वा चिरजीविता दीर्घायुस्त्व तस्या एतत्फलं मया आस्ता

द्यते ॥ उपजातिवृत्तम् ॥ ४ ॥ अप्रतिहतमकुण्ठित शक्तिप्रयः यस्य तस्य । प्रभुशक्ति

उत्तादृशक्ति मन्त्रशक्तिश्चेति शक्तिप्रयम् । बद्धः अनुशय दीर्घद्वेषो येन । अनृणम्

विद्यमानं ऋणं यस्य तथाविधम् । तद्विच्छामनुत्तरेत्यर्थः । अवस्कन्दोऽगिभोगस्तस्य

संभ्रमात्सम्पत्तात् । अटव्यां भव आटविक्रस्तस्य । विचितमन्त्रिणम् । दम्बुभिर्धारैः ।

प्रद्योत उज्जयिनोनायक महासेन । मगधेश्वर इति कथासरित्सागरे । कौशाम्बीमात्मने

१ शोकः, संशोकः भ्रमः, २ सहाकविः, ३ नहुतः, ४ मन्त्रार्थः ५ वत्सरानस्य, ६ राज्ञोऽपि दृढवर्धने वर्तते ७ विचिन्तय ८ सापि न ९ अथवा किमिदं, १० एव श्रुत-

किं तत्रैव गच्छामि । (निःश्वसात्मनोऽवस्थां पश्यन् ।) किमिव हि राजपुत्र्या
विना तत्र गत्वा कथयिष्यामि । अये । कथितं चाद्य मम विन्ध्यकेतुना—
“ मा भैषीः । जीवति तत्रभवान्महारानो दृढवर्मा गाढैःप्रहारजर्जरीकृतो
बद्धस्तिष्ठति । ” इति । तदधुना स्वामिनमेव गत्वा पादपरिचर्यया जीवित-
शेषमात्मनः सफल्यिष्यामि । (पल्लिम्योर्ध्वमवलोक्य ।) अहो अतिदारुणता
शरदातपस्य । यदेवमनेकदुःखसंतापितेनापि मया तीक्ष्णोऽवगम्यते ।

धनबन्धनमुक्तोऽयं कन्याग्रहणात्परं तुलां प्राप्य ।

रघिरधिगतस्वधामा प्रतपति खलु यत्सराज इव ॥ ५ ॥

(इति निष्क्रान्तः ।)

इति विष्कम्भकः ।

(ततः प्रविशति राजा विदूषकश्च ।)

राजा—

भृत्यानामविकारिता परिगता दृष्टा मतिर्मन्त्रिणां

मित्राण्यप्युपलक्षितानि विदितः पौरानुरागोऽधिकम् ।

निर्व्यूढा रणसाहसद्व्यसनिता स्त्रीरत्नमासादितं

निर्व्याजादिव धर्मतः किमिव न प्राप्तं मया बन्धनात् ॥ ६ ॥

नगरीम् । कुशाब्जेन राज्ञा निर्मिता कौशाम्बी । जर्जरीकृतं विह्वलतामापादितम् । धन-
बन्धनेति । धनानां मेधानां बन्धनमुपरोधस्तस्मान्मुक्तः पक्षे घनं दृढं यत्प्रयोजितं कृतं
बन्धनं तस्मान्मुक्तः कन्यायास्तदाह्वयराशेः ग्रहणात्प्रवेशात्परमनन्तरं तुलां तुलाराशिं
प्राप्य । पक्षे कन्यायाः प्रयोजिततयाया यातवदत्ताया ग्रहणात्परमूर्ध्वं तुलामुत्कर्ष्य
प्राप्य । अयं रविः । अधिगतं स्वधाम स्वदेशं कौशाम्बीति यावत् । स यत्सराज
इव प्रतपति नितरां दहति । पक्षे प्रतापवान्भवति । श्लिष्टोपमा । पथ्यार्थोत्तम् ॥ ५ ॥
विष्कम्भकः । वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षेपार्थस्तुविष्कम्भो
मथ्यणात्प्रयोजितः । एतानेककृतः शुद्धः सक्तीर्णो नीचमध्यमैः ॥ इति तत्तत्क्षणं दश-
रूपके । शुद्धः केवलमध्यमैः । पात्रैः प्रयोगो भवेत्तदातीर्णीयं नीचमध्यमैः ॥
अद्वैतो विष्कम्भकं कुर्यात्प्रादुर्भावेण महाकविः । अपेक्षितं पस्तिपज्य नीरसं वस्तुविस्तारम् ।
इत्याद्यन्यत्र च । भृत्यानामिति । भृत्यानामविकारिता विकृतत्वाभावः । स्वामि-
भक्तिरिति यावत् । परिगता ज्ञाता । मन्त्रिणां मतिः प्रज्ञा दृष्टा । मित्राणि उपलक्षितानि
यथार्थतया ज्ञातानि । पौराणां मयि अनुरागोऽपि अधिकं यथा तया विदितः । रणे साहसं
तत्र व्यसनेतापार्श्वोर्ध्वेव्यूढा अनुष्ठिता । स्त्रीरत्नं वासवदत्तास्ममासादितम् । निर्व्या-
जातिष्कपटत्वेन फलामिसन्धिराहित्येन वा अनुष्ठितात् धर्मत इव बन्धनान्मया किमिव
न प्राप्तम् । सर्वमपि प्राप्तमिन्यर्थः । शार्दूलविकीर्णं वृत्तम् ॥ लक्षणमुक्तम् ॥ ६ ॥

विदूषकः—(सरोवम् ।) भो वयस्य । कथं तमेव दास्याः पुत्रं
बन्धनहृत्कं प्रशंससि । तदिदानीं विस्मृतम् । यत्तथा नमग्रह इव गनैपतिः
खलखलायमानलोहशृङ्खलाकण्ठप्रतिस्खलचरण, शून्यमुखपुष्करापिशुनित-
द्वादयसंतापो रोषशोक्तम्भितदृष्टिर्गुस्करस्फोटितधरणिमार्गो रजनीप्वप्य-
निद्रासुखमनुभूतोसि । (नो वयस्व । क्व त एव दासीए उतं वन्धनहृदभं
पस्यसे । त दासि विसुमरिद । ज तद् नयगहो विभ्र गवर्दे खलखलायमानलोह-
सिङ्खलाकण्ठपडिस्तलन्तचरणो गुण्डुनखरपिशुनिदृष्टिभरादावो रोषवपुस्तम्भितदिशि
गुह्यभरकोटिभरणिमग्नो रजनीसु वि अणिदापुद् अणुहरोसि ।)

राजा—यसन्तक दुर्गनः खल्वसि । पश्य ।

दृष्टं चारैकमन्धकारगहनं नो तन्मुखेन्दुपुतिः ।

पीडा ते निगलस्वनेन मधुरास्तस्या गिरो न श्रुताः ।

कूरा बन्धनरक्षिणोऽद्य मनसि स्निग्धाः कटाक्षा न ते

दोषान्पश्यसि बन्धनस्य न पुन प्रद्योतपुत्र्या गुणान् ॥ ७ ॥

विदूषकः—(सार्वम् ।) भो । यदि तावद्बन्धनं सुखनिबन्धनं भवति

विदूषक—नायकस्तद्वयान्वतम् । तन्मन्त्रम्—कुसुमवसन्तायमिध कर्मवपुर्वैभवापौ ।
हास्यस्वर कलहृतिर्विदूषक स्यात्त्वकर्मम् ॥ इति । विस्मृत विमिति वातु । नैतद्विस्मर्तुं
वाक्यमिति भाव । खलखलायमान तथाशब्दं पुर्वन् य लोहशृङ्खलाबन्धस्तेन
परिस्तलन्तौ नरणी यस्य स । उभयत्र समानम् । शून्य बन्धुपुष्कर मुरकमल
तेन पिशुनितं सूचितो हृदयसन्तापो येन । पक्षे मुरपुष्करं गुणायम् । रोषवशेन
कोपाधीनतालोभावेक्षेनेति यावत् । उक्तमिता दृष्टिर्मे स । गुस्करं प्रभुसं करो
हस्तं गुण्डा च तेन स्फोटितो धरणिमार्गो येन । **दृष्टमिति** । बन्धनारेण गहनं
निविष्टं चारुं कारागृहं त्वया दृष्टम् । मनसि दृष्टमित्यर्थः । 'चारकं बन्धनालय' इति
वैजयन्ती । तस्या वाक्पदताया मुखेन्दुपुति वदगवद्रकान्ति नो न दृष्टा । निगलस्वनेन
शृङ्खलाशब्देन ते पीडा । मधुरास्तस्या गिरि भाषणानि न श्रुता । अद्य कूरा बन्धन
रक्षिण कारागृहरक्षणा तव मनसि स्थिता । न ते तादृशा स्निग्धा स्नेहपूर्णो कटाक्षा
नयनप्रान्तविलोकिता मनसि स्थिता गोचरीभूता । एव बन्धनस्य दोषान् पश्यसि
न पुन प्रद्योतपुत्र्या वाक्पदताया गुणान् पश्यसि । अवधारयतीत्यर्थः । मधुगुण
समुदाये अल्पदोषा मत्वातीति भावः । शार्दूलविहीनितं घृतम् । लक्षणमुक्तपूर्वम् ॥ ७ ॥

१ शून्य (छद्) २ (तनिदानीं) विस्मर (विस्मरेद्वि) ३ श्रुतपति (नृहृत्पति) ४ शून्य-
पुष्करपिशुनयद् (शुण्डपुष्करपिशुनिज्जन्तहि) ५ द्विधिमनधरणिदृष्ट (अहिगवधरणि-
पिष्टो) ६ मधुवाक्यपति (मधुवाचेति), निद्रासुखं न मानोवि (निद्रासुखं न पापेति)
७ छादकं, ८ निगलबन्धनं सुखबन्धनं (निगलं सुदृढं)

तत्कस्मात्त्वं दृढवर्मा बद्ध इति कलिङ्गराजस्योपरि रोषं बध्नासि ।
(भो । जइ दाव बन्धणं मुहणिवन्धणं होइ ता कीस तुमं दिढवम्मा बद्धोति
कलिङ्गरण्णो उक्खीरे रोसं बन्धेसि ।)

राजा—(विहस्य ।) धिङ्मुखं । न खलु सर्वो वत्सराजो य एवं
वासवदत्तामवाप्य बन्धनान्निर्यास्यति । तदास्तां तावदियं कथा । विन्ध्य-
केतोरुपरि बहून्येहानि विजयसेनस्य प्रेषितस्य । न चाद्यापि तत्सकाशा-
त्कश्चिदागतः । तदाहूयतां तावदमात्यो रुमण्वान् । तेन सह किञ्चि-
दालपितुमिच्छामि ।

(प्रविश्य ।)

प्रतीहारी—जयतु जयतु देवः । एष खलु विजयसेनोऽमात्यो रुम-
ण्वानपि प्रतीहारभूमिमुपस्थितौ । (जेडु जेडु देव्णो । एसो वल्लु विजयसेणो
अमचो रुमण्णो वि पडिहारभूमिं उव्विओ ।)

राजा—त्वरितं प्रवेशय तौ ।

प्रतीहारी—यदेव आज्ञापयति । (जं देवो आणवेदि ।) (इति निष्क्रान्ता ।)
(ततः प्रविशति रुमण्वान्विजयसेनश्च)

रुमण्वान्—(विचिन्त्य ।)

तत्क्षणमपि निष्क्रान्ताः कृतदोषा इव विनापि क्षेपेण ।

प्रविशन्ति शङ्कमाना राजकुलं प्रायशो भृत्याः ॥ ८ ॥

(उच्यते ।) जयतु देवः ।

राजा—(आसनं निर्दिश्य ।) रुमण्वन् । इत आस्यताम् ।

रुमण्वान्—(तस्मिन्नुपविश्य ।) एष खलु जित्विन्ध्यकेतुर्विजयसेनः
प्रणमति ।

(विजयसेनस्तथा करोति ।)

राजा—(सादरं परिष्वज्य ।) अपि कुशली भवान् ।

विजयसेनः—अद्य स्वामिनः प्रसादात् ।

राजा—विजयसेन उपविश्यताम् ।

मुखनिबन्धनं मुखदेहः । तत्क्षणमिति । भृत्या राजसेवकाः तत्क्षणं तस्मिन्नेव क्षणे
श्रुतिपार्श्वान्निष्क्रान्ता निर्गता अपि दोषेण विनापि कृतदोषाः कृतापराधा इव शङ्कमाना
समयाः राजकुलं प्रविशन्ति । स्वभावोक्तिः । आर्या छन्दः ॥ ८ ॥

(विजयसेन उपविशति ।)

राजा—विजयसेन कथय विन्ध्यकेतोर्वृत्तान्तम् ।

विजयसेनः—देव किमपरं कथयामि । यादृशः स्वामिनि कुपिते ।

राजा—तथापि विस्तरतः श्रोतुमिच्छामि ।

विजयसेनः—देव श्रूयताम् । इतो वयं देवशादादेशाद्यथादिष्टेन करितुरगपदातिसैन्येन महान्तमप्यध्वानं दिवसत्रयेणोल्लङ्घ्य प्रभातवेला-
यामतर्किता एव विन्ध्यकेतोरुपरि निपतिताः स्मः ।

राजा—ततस्ततः ।

विजयसेनः—ततः सोऽप्यस्मद्वलैर्तुमुल्लङ्घ्य कलाकर्णनेन प्रतिबुद्धः
केसरीव विन्ध्यकन्दराजिगतिं विन्ध्यकेतुरनपेक्षितबलबाहनो ययासनि-
हितकतिपयसहायः सहसा स्वनामोद्धोषयत्तस्मानभिर्योद्धुं प्रवृत्तः ।

राजा—(समन्तमवलोक्य सस्मितम्) शोभितं विन्ध्यकेतुना । ततस्ततः ।

विजयसेनः—ततोऽस्माभिरयमसाविति द्विगुणैतरवद्धमत्सरोत्साहै-
र्महता विमर्देन निःशेषितसहाय एक एव विमर्दितधिकबलत्रोपवेगो दारुण-
तरं संप्रहारमकरोत् ।

राजा—साधु विन्ध्यकेतो । साधु साधु ।

विजयसेनः—किं वा वर्ण्यते देव । संसेपतो विज्ञापयामि ।

पादातं पक्षिरेव प्रथमतस्सुरःपेपमात्रेण पिष्ट्वा

दूर्वाजीत्वा शरीरैर्हरिणकुलमिव अस्तमश्वीयमाशाः ।

यादृश इति अतिदारुण इत्यर्थः । पादाभ्यां शत्रोः पुरो युद्धार्थमतस्तथानीति पदाति । तुमुल
रणसकुलः । कन्दरात् युद्धायाः । अनवेक्षितं बलं सेना वाहनानि वारिस्तरादीनि येन ।
यथा सविहिता कनिष्ठे सहाया यस्य स । शोभितं शोभनं श्रुतमित्यर्थः । भावे क्तः ।
अतिसापेन द्वौ शुभौ यस्मिन्स द्विगुणतरः । यस्मिन्वर्मणि तथया तथा इति वा । तथा बद्धो
मत्तार उत्साहस्य मेस्ते तथोक्तं ये । विमर्दं कर्तुं नारो वा । विमर्दितेन स्वसहायानां
विमर्देन अधिको वृद्धिं गतो बलस्य त्रयेवस्य च वेगो यस्य स तथा । संप्रहारं युद्धम् ।
पादातामिति । स विन्ध्यकेतुः पक्षि पदाति एव सन् प्रथमतस्सुरता स्पर्शता यः
पेयः मर्दनं तन्मात्रेण एव पादातं पदानि सग्रहम् । ' भिक्षादिभ्योऽण् ' इत्यण् । पिष्ट्वा
वाच्यं । शरीरे दारुणवृद्धे बलैर्हरिणकुलमिव अधीयममदभयग्रहम् । ' केनाभ्याम्ना
सञ्जगन्वन्तरत्नाम् ' इति छ । दूरादूरमाशा दितो नीत्वा । दूरे शिष्येत्यर्थः । संप्र

सर्वत्रोत्सृष्टसर्वप्रहरणनिवहस्तूर्णमुत्खाय खड्गं
पश्चात्कर्तुं प्रवृत्तः करिकरकदलीकाननच्छेदलीलाम् ॥ ९ ॥

एवं बलत्रितयमाकुलमेक एव
कुर्वन्कृपाणकिरणच्छुरितांसङ्कटः ।

शस्त्रप्रहारशतजर्जरितोरुवक्षाः

श्रान्तश्चिराद्विनिहतो युधि विन्ध्यकेतुः ॥ १० ॥

राजा—रुमण्वन् । सत्पुरुषोचितं मार्गमनुगच्छतो यत्सत्यं व्रीडिता
एव वयं विन्ध्यकेतोर्मरणेन ।

रुमण्वान्—देव त्वद्विधानामेवं गुणैकपक्षपातिनां रिपोरपि गुणाः
प्रीतिं जनयन्ति ।

राजा—विजयसेन अप्यस्ति विन्ध्यकेतोरपत्यं यत्रास्य परितोपस्य
फलं दर्शयामि ।

विजयसेनः—देव इदमपि विज्ञापयामि । एवं सचन्धुपरिवारे हते
विन्ध्यकेतौ तमनुसृतासु सहधर्मचारिणीषु विन्ध्याशिखराश्रितेषु जनपदेषु
शून्यीभूते तत्स्थाने “ हा तात हा मातः ” इति कृतकृपणप्रलापा
विन्ध्यकेतोर्वैश्मन्याभिजात्यानुरूपा कन्यका तदुहितेत्यस्माभिरानीता द्वारि
तिष्ठति । तां प्रति देवः प्रमाणम् ।

सर्वांसु दिक्षु उत्सृष्टोः मुक्त- सर्वेषां प्रहरणानामागुधानां निवह- समूहो येन स तयोक्तः ।
तूर्णं शीघ्रं खड्गमुत्खाय कोशादावृण्य । उत्पूर्वोत्खनतेत्यप् । पश्चात्तदनन्तरं करिणां कराः
शुण्डा एव कदव्यस्तासा काननं तस्य छेदस्य स्त्रीलां केलिम् । अनायासेन राण्डनमिति
यावत् । कर्तुं प्रवृत्तः । स्रग्धरावृत्तम् । लक्षणमुक्तम् ॥ ९ ॥

एवमिति । एवमेव एव बलत्रितयं त्रिविधं करितुरगपदानिरूपं सैन्यमाकुलं व्याकुलं
कुर्वन् । कृपाणस्य खड्गस्य किरणैः छुरितो रूपितः कंसवृद्धोऽसशिखरदेशो यस्य स
तपोचः । शस्त्राणां प्रहारशतेन जर्जरितं विभिन्नमुखं विशालं वक्षो यस्य स तादृशः ।
चिराच्छ्रान्तः विन्ध्यकेतुः युधि विनिहतः । उदात्तालंकारः । वसन्ततिलका छन्दः ।
उत्ता वसन्ततिलका तमजा जनीगः । इति तादृक्षणम् ॥ १० ॥ सत्पुरुषोचितं—
तदुक्तं—द्वाविमौ पुरुरौ लोके स्वर्गमण्डलभेदिनौ । परिवाङ् योगयुक्तश्च रणे चाभिमुखो
हता ॥ इति । व्रीडिता सज्जा प्राप्ताः । एकस्य बहुभिर्पातयित्वाशयः । यन्धवश्च परि-
वारश्च तैः सहितः सचन्धुपरितारः तस्मिन् । सहधर्मचारिणीषु तत्पत्नीषु । इतः कृपणः
दीनः प्रलाप आर्तवो यया सा । आभिजात्यं कुलीनता तस्यानुरूपा । देवः प्रमाणं

राजा—यशोधरे गच्छ । त्वमेव वासवदत्तायाः समर्पय । वक्तव्या च देवी । भगिनीबुद्ध्या त्वयैव सर्वदा द्रष्टव्या । गीतनृत्तवाद्यादिषु विशिष्टकन्यकोनितं सर्वं शिक्षयितव्या । यदा वरयोग्या भविष्यति तदा मां स्मारयेति ।

प्रतीदारी—यद्देव आज्ञापयति । (अं देवो आग्नेदि ।) (इति निष्क्रान्ता ।)

(नेपथ्ये वैतालिकः ।)

लीलामज्जनमङ्गलोपकरणस्नानीयसम्पादनः

सर्वान्तःपुरवारविभ्रमवतीलोकस्य ते संप्रति ।

आयासस्खलदंशुकोव्यवहितच्छायावदातैः स्तने-

रक्षितापरशातकुम्भकलशेयालंकृता स्मानभूः ॥ ११ ॥

राजा—(ऊर्ध्वमवलोक्य ।) अये कथं नमोभ्यपद्यास्ते भगवा-
न्सहस्रदीपितिः । संप्रति हि ।

आभात्यर्काशुतापकयविव शफरीद्वर्तनैर्दोषिकाम्भ-

श्छत्राभं वृत्तलीलादिधिलमपि शिखी वर्हमारं तनोति ।

मयाकर्तव्यनिर्णये इत्यर्थः । विशिष्टकन्यशोतमकुलपसूता वन्या । वैतालिक इति । विविधेन तालेन बरतीति वैतालिकः योपरः । बरति इति ङक् । विविधताः प्रयोजनस्य इति वा ङन् । एतद्दर्शनं भावप्रदाते-तत्तत्प्रदखबोभ्ये रागैस्त्वत्काल-वाधिके-श्लेषैः । सरभसमेव वितालं मायन् वैतालिको भवति ॥ इति । लीलेति । ते तव स्नानम् । लीलया सुविन्यासं यन्मज्जने स्नानं तदेव मङ्गलं तस्य उपकरणानि यानि स्नानीयानि स्नानोपयुक्तयन्त्राणादीनि तानि सम्पादयितुं शौल्मस्येति तस्य । सर्वो योजन्त पुरसम्बन्धी वारविभ्रमवतीलोकः वाराङ्गनाजनस्तस्य । आयासोऽत्र धमेण स्तब्ध-वदशुभं स्तब्धोत्तरीयं तेन अव्यवहिता अनाच्छन्ना या छाया पान्तिः तथा अवदातैः मीरत्वेन मागमानैः । छाया येन ते तथा अवदाताश्च तेरेति वा । स्तनेः । उद्विष्टा अपरे शातकुम्भस्य मुरणस्य वलदा यस्यां सा तथेय । सम्प्रति अलंकृता । उन्नेशा-लंकारः । शार्दूलविनीडनं वृत्तम् । लक्षणमुक्तं प्राक् ॥ ११ ॥

आभातीति । दीर्घिकाया उज्ज्वलताया जलं दावराणां मत्स्यविशेषाणामुद्गर्गैक-
द्वानैः । अर्काशुतापेन सूर्यकिरणोभया वधदिशाम्नि । शिखी मयूरः । मृगश्रीलया
शिथिलं निम्नं । वृत्तलीलायां मूर्तनापात् शिथिलमिति वा । वर्हमारं निष्क्रान्तम्

छायाचक्रं तरुणां हरिणशिशुरुपेत्यालवालाम्बुलुब्धः

सद्यस्त्यक्त्वा कपोलं विशति मधुकरः कर्णपालीं गजस्य ॥ ११ ॥

रुमण्वन् । उत्तिष्ठोत्तिष्ठ । प्रविश्याम्यन्तर्मेव वृत्तयथोचितक्रियाः सत्कृत्य
विनयसेनं कलिङ्गोच्छित्तये प्रेषयामः ।

(इति निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ॥

॥ द्वितीयोऽङ्कः ॥

(ततः प्रविशति विदूषकः ।)

विदूषकः—ननु भणितोऽस्मीन्दीवारिकया यथा-आर्य उपवासनियम-
स्थिता देवी वासवदत्ता स्वस्तिवाचननिमित्तं शब्दोयेतेति । तद्यावद्द्वारा-
गृहोद्यानदीर्घिकायां स्नात्वा देवीपार्श्वं गत्वा कुक्कुटवादं करिष्यामि ।
अन्यथा कथमस्माभिः सदृशा ब्राह्मणा राजकुले प्रतिग्रहं कुर्वन्ति ।
(नेपथ्याभिमुखमवलोक्य) कथमेव प्रियवयस्योऽद्य देव्या विरहोत्पण्डापिनो-
दननिमित्तं धारागृहोद्यानमेव प्रस्थितः । तद्यावद्वयस्येन सहैव गत्वा यथो-
दितमैनुष्ठास्यामि । (णं भणितोऽस्मिन्दीवारिआए जह भञ्ज उववासणिअमट्ठिआ
देशो वासवदत्ता सोस्तिवाअणणिमित्तं सहायेदिति । ता जाव धारापरुज्जाणविग्धिआए
ण्हाइअ देवीपासं गदुअ कुक्कुटवादं करिस्सं । अण्णहा कइं अद्धानं सरिसा ब्रह्मणा
राअकुले पडिगहं कोरन्ति । कइं एरो विअवअस्सो अञ्ज देवीए विरहुरुण्ठविणोदणा-
णिमित्तं धारापरुज्जाणं एव्व पत्थिदो । ता जाव वअस्सेण सह एव्व गदुअ जहोदिदं
अणुचिद्विस्सं ।)

छत्राभमातपत्रक् तनोति विस्तारयाति । हरिणशिशुः आ रामन्तात् स्वान् जलमस्वान्
आलातीत्यालजालम् । तस्मिन् यदम्बु तत्र लुब्धः सन् तरुणां छायाचक्रमुपेति ।
मधुकरश्च गजस्य कपोलं सद्यः स्थात्वा कर्णपालीं श्रोत्रपुटं विशति । छायार्थ-
नित्यर्थः । स्वभावोक्तिः । सम्भरा वृत्तम् ॥ १२ ॥

ततः प्रविशतीति । स्वस्तिवाचनं स्वस्तिवाचनार्थं मलोपासनम् । शब्दायेत
आह्वयेदित्यर्थः । कुक्कुटवादं दम्भार्थं वेदमज्ञानमपि उच्यैः पठनम् । कुक्कुटो नृतवादः
स्यात् इति मेदिनी । उक्कट्टा अभिजयपूर्वो मृगशिरः । सर्वेन्द्रियमुखास्वादे यथास्नीत्य-
भिमन्यते । तत्प्राप्तीच्छां संसृज्यामुक्कट्टा कथयो विदुः ॥ इति तावद्वयम् । तस्या विनोद-
नमपनयनम् । धारागृहं धारायन्त्रोपेतं गृहं धारागृहं धारागृहयुक्तमुद्यानं धारागृहोद्यानम् ।

१ रुद्रतकोच्छित् ०. २ शब्दापयेत्. ३ यथोदितं (जहोदिदं)

(ततः प्रविशति सोत्कण्ठो राजा ।)

राजा—

क्षामां मङ्गलमात्रमण्डनभृतं मन्वीर्यमालापिनी-
मापाण्डुच्छविना मुखेन विजितप्रातस्तनेन्दुद्युतिम् ।

सोत्कण्ठां नियमोपवासविधिना चेतो ममोत्कण्ठते
तां द्रष्टुं प्रथमानुरागजनितावस्थामिवाद्य प्रियाम् ॥१॥

विदूषकः—(उपसृत्य ।) स्वस्तिं भवते । वर्षतां भगवान् ।

(सोत्थि हृदि । वशु भवं ।)

राजा—(विलोक्य ।) वसन्तक । कस्मात्प्रहृष्ट इव लक्ष्यसे ।

विदूषकः—अर्चति खलु देवी ब्राह्मणम् । (अचदिखलु देवी वदणं ।)

राजा—यद्येवं ततः किम् ।

विदूषकः—(सगर्वम् ।) भोः । ईदृशः खलु ब्राह्मणः । यश्च-
तुर्वेदपञ्चवेदपट्वेदब्राह्मणसहस्रपर्याकुले राजकुले प्रथममहमेव देवीसकाशा-
त्स्वस्तिवार्यनं लभे । (भो । ईरितो वशु वदणो । जो चउत्वेदपञ्चवेदपट्वेद-
बम्हणसहस्रपञ्चाउले राजउले पुडमं अहं एव देवीराभासादो सोत्थिवाआणं लहेमि ।)

राजा—(विहस्य ।) वेदसंख्ययैवावेदितं ब्राह्मण्यम् । तदागच्छ
महाब्राह्मण । धारोगृहोद्यानमेव गच्छावः ।

विदूषकः—यदेव आज्ञापयति । (जं देवो ब्राह्मणवेदि ।)

राजा—गच्छावतः ।

क्षामामिति । नियमार्थं प्रतार्थनुपवासः तस्य विविलुष्टानं तेन हेतुना क्षामां
पृशाम् । मङ्गलानि कण्ठमूत्रनासानि ताटद्वादीन्येव मङ्गलमात्राणि मण्डनानि विभर्तीति
राम् । गन्दं यथा तथा लक्ष्मणेन प्रयत्नेनालम्बतीति तथा ताम् । आपाण्डुः छविः
कान्तिर्यस्य तेनापाण्डुना मुखेन विजिता प्रातस्तनस्वेन्दोद्युतिर्यथा ताम् । सोत्कण्ठां च ।
अत एव प्रथमानुरागेण जनिता अवस्था वृथात्वादिलक्षणा यस्यास्तामिव ता तथानुरा-
गिणी प्रियामय द्रष्टुं मम चेतः उत्कण्ठते उत्तुक्तं भवति । उपमास्तभावोऽस्योः संसृष्टि-
रलंकारः । शार्दूलविक्रीडितं वृत्तम् ॥ १ ॥ चत्वारो वेदा येषां ते चतुर्वेदाः । एव-
नन्यत्र । पञ्चवेदत्यादिः परिहासार्थमुक्तिः । महाब्राह्मणेति उपहासार्थम् । अत्र महच्छब्दो
निन्दापरः । तदुक्तं—ग्रन्थे तैले तथा मासे वेये ज्योतिषके द्विजे । यात्रया पथि निद्रया
महच्छब्दो न दीयते ॥ इति ।

विदूषकः—भो एहि गच्छावः । (परिक्रम्यावलोक्य च ।) भो वयस्य पश्य पश्य । अविरतपतद्विविधकुसुमसुकुमारशिलातलोत्सङ्गस्य परिमल-
निलीनमधुकरभरभग्नचकुलमालतीलताजालकस्य कमलगन्धग्रहेणोद्दाममारुत-
पर्यपेक्षुद्धबन्धूकबन्धनस्याविरलतमालतरुपिहितातपप्रकाशस्यास्य धारागृ-
होद्यानस्य सश्रीकताम् । (भो एहि गच्छ । भो वयस्य पेक्ष पेक्ष । अविरदपदन्त-
विविधकुसुममुत्तमालसिलाअलुच्छङ्गस्य परिमलणिलीनमहभरभग्नचकुलमालतीलताजालकस्य कमलगन्धग्रहेणोद्दाममारुत-
पर्यपेक्षुद्धबन्धूकबन्धनस्याविरलतमालतरुपिहितातपप्रकाशस्यास्य धारागृहोद्यानस्य सश्रीकताम् ।)

राजा — वयस्य साध्वभिहितम् । अत्र हि ।

चून्तैः शुद्धप्रवालस्य गितामिव तल्लं भाति शेषतालिकानां

गन्धः सप्तच्छदानां सपदि गजमदामोदमोहं करोति ।

एते चोन्निद्रपद्मच्युतबहुलैरजःपुञ्जपिङ्गाङ्गरागा

गायन्त्यध्यक्त्याचः किमपि मधुलिहो वारुणीपानमत्ताः ॥१॥

विदूषकः—भो वयस्य एतदपि तावत्पश्य पश्य । य एषोऽवि-
रलपतत्कुसुमनिकरोऽद्यापि पत्रान्तरगलद्वर्धवसानसंल्लिखिन्दुरिव लक्ष्यते

अविरलं यथा तथा प्रतन्ति यानि विविधानि कुसुमानि तैः सुकुमारः सुदुस्पर्शः मनोहरो वा शिलातलस्य उत्पन्नो मध्वप्रदेशो यत्र तत् तत्सङ्ग तस्य । परिमलेन निर्लीनाश्च ते मधुकराश्च तेषां भरेण भग्नानि वकुलानां मालतीलतानां जातिलतानां जालकानि पुष्पगुच्छा यस्मिन् तस्य । कमलानां गन्धस्य ग्रहणेन उद्गमा उल्कडो यो माश्लस्तेन पर्यवबुद्धानि विकसितानि बन्धुराणां बन्धूपुष्पाणां बन्धनानि कुन्तानि यस्मिन् तस्य । अविरलाश्च ते तमालतरवश्च ते । पिहितो निवारित आतपप्रकाशः सूर्योलेको यस्मिन् तस्य । वयस्य-यवसा तुल्य वयस्यः । 'नीवयोधर्म' इति यत् । धृन्तैरिति । शेफालिकानां निर्गुडीकुसुमानां वृन्तैः बन्धनैः तल भूमितलं शृङ्गे । प्रवालैः अर्धैर्विदुमरगण्डैः स्थगितमावृतमिव भाति । रासच्छदानां गन्धः सपदि तत्क्षण गजमदस्य च आमोदः परिमलस्तस्य मोहं भ्रान्तिं सनोति जनयति । उन्निद्रेभ्यो विकसितेभ्यः परोम्बः च्युत बहलः रजःपुष्पः तेन पिङ्गः पीतवर्णः अद्गरागः अद्गवर्णो येषां ते । बहलरजःपुष्प एव पीताद्गरागो येषामिति वा । कारुणीपानेन पुष्परसमधुपानेन मत्ता अत एव अव्यक्तवाचः एते मधुल्लिङ्गो मधुकराश्च किमपि गायन्ति । उत्प्रेक्षाभ्रान्तिमत्स्वभावोक्तीनां संसृष्टिः । स्वधरा वृत्तम् ॥ २ ॥ अविरलेति । अविरलं निरन्तरं यथा तथा वल्गुसुमनिकरो यस्य सः । अद्यापि पुरान्तरैर्भ्यो गलन्तः वर्धमानमल्लिबिन्दवो यस्य स इव लयते । तं पश्येति सम्बन्धः ।

१ बहो (बहुधा०). २ प्रतिबुद्ध (बुद्धि०). ३ चालू ४ कानपिछा. * गेप्रववा
(गिअो भाग्य). ५ वसानसमयमादि० (वसानसम०).

सप्तपर्णपादपः । (भो यशस्त । एद पि दाव पेस्य पेक्य । जो एसो अविरलपडन्त-
कुमुनिअरो अज वि पतन्तरगळन्तवरिमावसाणसलिलविन्दू विअ लक्खीअदि
सत्तावण्णपाअतो ।)

राजा—वयस्य सम्यगुत्प्रेक्षितम् । बहुव सदृशं जलदसमयस्य । तथाहि ।

विभ्राणा मृदुतां शिरीषकुसुमश्रीहारिभिः शाद्वलैः

—~~एषा~~ कल्पितकुट्टिमा मरकतक्षोदैरिव क्षालितैः ।
एषा संप्रति बन्धनाद्विगलितैः बन्धूपुष्पाणामुत्करै-

रद्यापि क्षितिरिन्द्रगोपकशतैश्छन्नेव संलक्ष्यते ॥ २ ॥

(तत प्रविणति चेटी ।)

चेटी—आज्ञप्तास्मि देव्या वासवदत्तया । हजे इन्दीवरिके अथ
मयागस्त्यमहर्षयेऽर्थो दातव्यः । तद्गच्छ त्वम् । शोफालिकाकुसुममाला
लघु गृहीत्वागच्छेति । एषाप्यारण्यम् । धारागृहोद्यानदीर्घिकाया यौवदेव
विकसितानि कमलानि नास्ताभिलाषिणा सूर्येण मुकुलाप्यन्ते तावदेव
लघ्ववचित्यागच्छत्विति । एषा तपैस्त्रिणी तां दीर्घिकां न जानाति । तद्गृ-
हीत्वा ता गमिष्यामि । (नेपथ्याभिमुखमवलोक्य ।) ईत इत आरण्यके एहि ।
(आणत्तप्पि देवीए वासवदत्ताए । हजे इन्दीवरिए । अज्ज मए भगव्धिम्महेसिणो अग्यो
दादन्वो । ता गच्छ तुम । सेहालिआवु सुममालं लहु गोहिअ आअच्छेति । एसावि
आरण्यआ धाराघरुज्जाणदीहिआए जाव एव विअसिआई कमलाई ण अत्थाहिआ-

विभ्राणेति । शिरीषकुसुमाना श्रिय शोभा हरन्तीति तैः शाद्वलैः शादहरितप्रदेशैः मृदुतां
कोमलतां विभ्राणा । क्षालितैः निर्मृष्टैः मरकतक्षोदैः मरकतखण्डैः सद्यस्तत्क्षणं कल्पित-
कुट्टिमा इव स्थिता । एषा भूमिः संप्रति बन्धनाद्विगलितैः बन्धूपुष्पाणामुत्करैः पुञ्जैः
अद्यापि इन्द्रगोपकशतैः छन्ना इव लक्ष्यते । शाद्वलविकीर्णित उक्तम् ॥ २ ॥ हजे इति चेटी
प्रति सम्बोधनम् । 'हण्डे हजे हलाहाने नीचा चेटीं सखीं प्रति' । इत्यगर । अगस्त्य
महर्षये । अत्र-अप्राप्ते भास्वरे कन्यां शेषभूतैर्निर्भिर्दाने । अर्थे द्युरागस्त्याय गौडदेश-
निवासिन ॥ इति ब्रह्मवैवर्ते । भीमपराक्रमोप-यस्तु भद्रपदस्यान्त उदिते कलशोवद्रे ।
अथैव दद्यादगस्त्याय सर्वान्फार्मात्समेत स ॥ इति । पञ्चद्वयमुद्धृतं धीशृण्णसूरिभिः ।
अरण्ये भवा आरण्यम् । 'आरण्यान्मतुये' इत्यनेनारण्यशब्दाद्गुण् । 'प्रत्ययस्यात्तात्' इति
इत्त्वम् । मुकुलाप्यन्ते मुकुलवदाचरन्ति मुकुलायन्ते तथा क्रियन्ते । सङ्कप्यन्ते इत्यर्थः ।

१ सम्यगुत्पलितानि वयस्येन । अत्र हि बहुव २ अर्घ्यं दातव्यम् ३ पुष्पा नि तः. ४ याव-
त्वेव शस्ताः सूर्येण न मुकुलाप्यन्ते कमलानि (जाव एव अत्था • णमुकुलाविज्जन्ति कमलाई)
तावदेवावचित्य. ५ मप. आरण्य ६ इत एहि आ

सिणा सुमेघ मडलाविज्जन्ति ताव एव लक्ष्मं अवचिणुअ आञ्छदुत्ति । एसा तव-
स्मिणी तं दीदिअं ण जणादि । ता गेण्हिअ तं गमिस्सं । इदो इदो आरणिण एहि ।)

(ततः प्रविशत्यारण्यिका ।)

आरण्यिका—(सैवाप्योद्वेगमागमत् ।) तथा नाम तादृशे वंश उत्पन्न-
यान्यजनमाज्ञाप्य स्थितया सांप्रतं परस्य मयाज्ञप्तिः कर्तव्येति नारित
खलु दुष्करं देवस्य । अथवा ममैवैष दोषो येन जानत्यापि न व्यापादित
आत्मा । तर्हि सांप्रतं करिष्यामि । अथवा दुष्यरमिदानीं मया चिन्तितम् ।
वरमेवैतदपि । न पुनरात्मनो महार्घं वंशं प्रकाशयन्त्या मया लक्ष्म-
आत्मा । तत्का गतिः । यथामणितमनुष्ठास्यामि । (तद नाम तारिसे वंसे
उण्यण्णाए अण्णजणं आण्णाविअ हिदाए संपदं परस्स मए आणत्ती कादध्वेति णालि
यसु दुस्सरं देवसस । अहवा मइ एव एसो दोसो जेण आणन्तीए वि ण वाचादिओ
अप्पा । ता किं संपदं करिस्सं । अहवा दुक्खरं दाणि मए चिन्तिदं । वरं एव एवं
वि । ण उण अप्पणो महग्गं वणं पआसअन्तीए मए लक्ष्मिदो अप्पा । ता का गइ ।
नहमणिदं अणुचिदिस्सं ।)

चेटी—इत एव्यारण्यिके । (इदो एहि आरणिण ।)

आर०—इयमागच्छामि । (भ्रमं नाटयन्ती ।) हृजे दूरे किमद्यापि
दीर्घिका । (इअं आञ्छामि । हजे दूरे किं अज्जवि दिग्धिआ ।)

चेटी—एषा शेफालिवागुल्मान्तरिता । तदेहि अवतरावः ।
(अवतरणं नाटयतः ।) (एषा शेफालिवागुल्मान्तरिता । ता एहि ओदरस ।)

राजा—वयस्य किमन्यादेव चिन्तयति । ननु ब्रवीमि नह्वेव
सदृशं जलदसमयस्येति । (विभ्राणा मृदुतामित्यादि पुनः पठति ।)

विदूषकः—(सकोपम् ।) भोः त्वं तावदेतदन्यच्च पश्यन्नुत्कण्ठा-
निर्भरं विनोदयस्यात्मानम् । मम पुनर्वाहणस्य स्वस्तिवाचनवेलातिक्रामति ।
तथावद्दहं त्वरितं दीर्घिकायां स्नात्वा देव्योः सकाशं गमिष्यामि । (भो
तुमं दाव एदं अण्णं अ पेक्खन्तो उण्ण्णणिअमरं विणोदेसि अप्पाणं । मम उण बह्म-
णस्स सोत्थिवाअण्वेला अदिकमदि । ता जाव अहं सुवरिअ दीदिआए ण्णाइअ देवीए
सआसं गमिस्सं ।)

तादृशो मुप्रीयोदे । वरं मनाविप्रयम् । महार्घगुदारम् । लक्ष्मजः लक्ष्मतां नीतः । शुभः स्तम्बः ।

१ सैवाप्ययान्यम् । २ उत्पन्ना दासजनमा । सङ्घर्षं (उण्यण्णा दासजण आण्णाविअ
संपदं), ३ यंनिष्ठासि- ४ देवीसकाशं ।

राजा—ननु मूर्ख पारंगता एव क्व दीर्घिकायाः । एवमने-
केन्द्रियमुखातिशयमनुभवन्नपि नोपलक्षयति । पश्य ।

श्रोत्रं हंसस्यनोऽयं सुखयति दयितानूपुरं ह्लादकारी
दृष्टिप्रीतिं विधत्ते तद्वत्तदधिवरालक्षिता सौधपाली ।
गन्धेनाम्भोरुहाणां परिमलपटुना जायते घ्राणसौख्यं
गात्राणां ह्लादमेते विदधाति मदतो वारिसर्पकंशीताः ॥ ४ ॥

तदेहि दीर्घिकातटमुपसर्षवः । (परिक्रम्यावलोक्य च ।) वयस्य पश्य पश्य ।

उद्यानदेवताया स्फुटपङ्कजकान्तिहारिणी स्वच्छा ।

दृष्टिरिव दीर्घिकेयं रमयति मां दर्शनेनैव ॥ ५ ॥

विदूषकः—(सकौटुकम् ।) भो वयस्य पश्य पश्य । वैषा कुसुम-
परिमलमुगन्धवेणिमधुकरावलिर्विदुमलतारणहस्तपल्लवा उज्ज्वलत्तनुकोमल-
बाहुलता सत्य प्रत्यक्षचरीवोद्यानदेवता स्त्री दृश्यते । (भो वयस्य पेक्ख
पेक्ख । का एसा कुसुमपरिमलमुगन्धवेणांमहुअरावली विदुमलतारणहस्तपल्लवा उज्ज-
लत्ततणुसेमलबाहुलदा सच्च पच्चवयचरी विअ उज्जाणदेवदा इत्थिआ दीसइ ।)

राजा—(सकौटुकं विलोक्य ।) वयस्य निरतिशयस्वरूपशोभान-
नितबहुविकल्पेयम् । यत्सत्यमहमपि नावगच्छामि । पश्य ।

प्राप्त्यतास्तीरं प्राप्ता । अनेकानि च तामि दृष्टिधाणि तेषां सुखातिशयमतिशयित
सुखमित्यर्थः । तदेव दर्शयति—श्रोत्रमिति । दयिताया प्रेमस्था नूपुरस्येव ह्लादं शब्दं
करोतीति तथा । दयितामश्रीरशिक्षितसदृश इत्यर्थः । अयं हंसस्यनः श्रोत्रं कर्णौ इत्यर्थः ।
सुखयति । तद्वत्तदधिवरालक्षिता दृष्टा सौधपाली तदस्थितादृष्टिः स्ते
नयनयोः प्रीतिं मुदं विभत्ते । अम्भोरुहाणां परिमलेन पटुना स्फुटेन गन्धेन सौरभ्येण
घ्राणस्य सौख्यं जायते । एते वारिसर्पकेण शीता मदतो वायव गात्राणां ह्लादं विद-
धाति च । स्वभावोक्तिः । एवमपरा छन्दः ॥ ४ ॥ उद्यानेति । सुगन्ता विवर्तितानां
पङ्कजानां कमलानां कान्त्या हरतीति हरिणी मनोहरा । दृष्टिपक्षे कान्तिकत्वं हारिणी ।
स्वच्छा उद्यानदेवताया दृष्टि इव इयं दीर्घिका मां दर्शनेनैव रमयति । शिष्टोपमा-
लङ्कारः । भावोपगोतिः ॥ ५ ॥

कुसुमेति । कुसुमानां वेण्यां घृतानां परिमलेन सुगन्धां वेणिस्रवणं मधुकरावली यस्या
सा । पक्षे कुसुमाभ्यामुद्यानस्थानां । वेणिभूता मधुकरावली यस्या सा । विदुमलत्वेन प्रवाल
त्वेन अरुण रक्त हस्तपल्लवो यस्या । पक्षे हस्त इव पल्लवो यस्या । उज्ज्वलत्तनी तनु
कोमला च बाहुलता यस्या । निरतिशया चासौ स्वरूपशोभा च । तथा । निरतिशयो
स्वरूपे च शोभा च ताभ्यामिति वा । जनिता बहुवो विक्रम्या कल्पना यस्या सा

पातालाद्भुवनावलोकनपरा किं नागकन्योत्थिता

मिथ्या तत्खलु दृष्टमेव हि मया तस्मिन्कुतोऽस्तीदृशी ।

मूर्ता स्यादित्थं कौमुदी न घटते तस्या विवा दर्शनं

केयं हस्ततलस्थितेन कमलेनालोक्यते श्रीरिव ॥ ६ ॥

विदूषकः—(निरूप्य ।) एषा खलु देव्याः परिचारिकेन्द्रीवरिकौ ।
तद्गुह्यमन्तरितौ भूत्वा पश्यावः । (एषा क्लृप्ता देवीए परिचारिका इन्दीवरिका ।
ता गुह्यमन्तरिका भविष्य पेशखद्ग ।)

(उभौ तथा क्लृप्ताः ।)

चेटी—(कमलिनीपत्रग्रहणं नाटयन्ती ।) आरण्यके अवचिनु त्वं
पद्मानि । अहमप्येतस्मिन्नलिनीपत्रे शेफालिकाकुसुमान्यवचित्य देवीस-
काशं गमिष्यामि । (आरण्ये अवश्यं तुमं पदुमाई । अहं वि एदस्मि गलि-
नीपत्रमि शेफालिकाकुसुमाई अवश्यं देवीमआसे गमिस्मं ।)

राजा—वयस्य संलप इव वर्तते । तदवहिताः शृणुमः । कदा-
चिदित एव व्यक्तीभविष्यति ।

(चेटी गमनं नाटयति ।)

आर०—हला इन्दीवरिके । न शक्नोमि त्वया विना मुहूर्तमप्यत्रा-
सितुम् । (हला इन्दीवरिए ण सक्कुणोमि तुए विणा मुहुत्तंवि एत्थ आगिहुं ।)

चेटी—(विदूष्य ।) गाढशमद्य मया देव्या मन्त्रितं श्रुतं तौदशेन
चिरमेव मया विना त्वयासितव्यम् । (जादिमं अज मए देवीए मन्त्रितं मुदं
तारिसेण चिरं एव मए विणा तुए आसितव्यं ।)

तथोपा । पातालेति । भुवनस्य महीलोकस्यावलोकनपरा नागकन्यका पातालादुत्थिता
किं स्यादिति विरुध्य । नेतस्मादित्याक्षिपति । तन्मिथ्या खलु । मया दृष्टमेव हि ।
तस्मिन्पाताले ईदृशी लावण्यसम्पन्ना कन्यका पुनः । इह मूर्ता मूर्तिमती कौमुदी स्यात् ।
एतदपि न । तस्याः कौमुद्या दिवादर्शनं न घटते संभवति । केयं तर्हि या हस्ततलस्थितेन
कमलेन धीः इव आलोक्यते । सन्देहालंकारः । शार्दूलविक्रीडितं वृत्तम् ॥ ६ ॥

यादृशं यत्प्रकारकम् । त्वद्विवाहसम्बन्धीति गूढम् । मन्त्रितं भाषितम् । तादृशेन तदनु-

आर०—(सविप दम् ।) किं देव्या मन्त्रितम् । (देवाए मन्त्रिद ।)

चेटी—एतत् । तदैषाह महाराजेन भणिता यथा—यदैषा विन्ध्य
केतुद्वहिता वरयोग्या भविष्यति तदाह स्मारयितव्य इति । तत्साम्प्रत
महाराज स्मारयामि येनाभ्या वरनिर्तोपर्याकुलो भविष्यति । (एव ।
तदा एसा अ० महाराएण भणिदा नह चदा एसा विन्ध्यकेतुद्वहिता वरजाग्या भवि
स्सदि तदा अह सुमराइदन्वाति । ता सपद महाराअ सुमरावभि जेण से वरचिन्ता
पजाउलो भविस्सदि ।)

राजा—(सहर्षम् ।) इय सा विन्ध्यनेतोर्द्वहिता । (सानुताप्सम् ।)
चिरं मुपिता स्मो वयम् । वयस्य निर्दोषदर्शना कन्यका खल्वियम् ।
विश्रव्यमिदानीं पश्याम ।

आर०—(सरोष कर्णो पिधाय ।) तद्गच्छ त्वम् । न मम त्ययासत्र
द्वप्रलापिन्या प्रयोजनम् । (ता गच्छ तुम । न गह तुए अतबद्धपलाविणीए
पओअण ।)

(केत्यपस्य पुष्पावचय नाटयति ।)

राजा—अहो सुतरा प्रकटीकृतमामिजात्य भीरतया । वयस्य
✓ वय खल्वसौ य एतदङ्गस्पर्शसुखभाजन भविष्यति ।

(आरण्या कपलावचय नाटयति ।)

विदूषकः—भो वयस्य पश्य पश्य । आश्चर्यमाश्चर्यम् । एषा
- सलिलचलत्करपल्लवप्रभाविस्तृतेनापहसितशोभ करोति कर्मलवनमवाचि
न्वती । (भो वजस्त पेक्ख पक्ख । अचारेअ अचारेअ । एसा सलिलचलत्कर
पल्लवपहावित्पिदेण आहसिअतोइ करेदि कमलवण अवचिन्वती ।)

राजा—वयस्य सत्यमेवैतत् । पश्य ।

रोषादित्यर्थः । सानुताप्समुत्तापेन पचात्तापेन सहित यथा तथा । विक्षम्भ यथा तथा ।
असम्बद्ध सदभेदहितमनर्थकमिति यावत् । यदा वरयोग्या भविष्यतीत्यादि प्रलपतीति
तथा तथा । एषा नमोक्ति । एष शाकुन्तलापि इमामसम्बद्धप्रशयिनीं प्रियवदप्रमार्शये
गौतम्ये निवेदयिष्यामाति शकुन्तलावाक्यम् । एषा कमलानि अवचिन्वती सलिले
जल जान्ती । करणवस्य प्रभा तस्या विस्तृतान विस्तारेण प्रसरणेनेत्यर्थः ।

१ तदाह म० । यथा-देवा १० चदा २ तथा अ० (तए ५०) ३ चिरम् ४ एव
ज्जास्ति कविद ५ विन्दुद्वहिनेन (विन्ध्यद्विदेण) ६ कमल ७ खल्व

अच्छिन्नामृतबिन्दुवृष्टिसदृशीं प्रीतिं वदत्या दृशां
याताया विगलत्पयोधरपटाद्वृष्टव्यतां कामपि
अस्याश्चन्द्रमसस्तनोरिव करस्पर्शास्पदत्वं गता
नते यन्मुकुलीभवन्ति सहसा पद्मास्तदेवाद्भुतम् ॥ ७ ॥

आर०—(अमरत्वाधां नाटयन्ती ।) हा धिक् हा धिक् । एते
खल्वपरे परित्यज्य कमलिनीं नीलोत्पलवनानि समापतन्तो निपुणतरं
बाधमाना आयासयन्ति मां दुष्टमधुकराः । (उत्तरीयेण मुखं विधाय सभयम् ।)
हला इन्दीवरिके परित्रायस्व मां परित्रायस्व माम् । एते खलु दुष्टमधु-
कराः परिभविष्यन्ति । (इदि इदि । एदे वरु अवेरे परिचदअ कमलिनीं
णीलुत्पलवणादं समापठन्ता निउणअरं बाधन्ता आआसअन्ति मं दुष्टमधुकरा । इत्ता
इन्दीवरिए परित्ताएदि मं परित्ताएदि मं । एदे वरु दुष्टमधुकरा परिभविस्सन्ति ।)

विदूषकः—भो वयस्य पूर्णास्ते मनोरथाः । यावदेव गर्भदास्याः
सुता नागच्छति तावदेव त्वमपि तूष्णीको भूत्योपसर्प । एषापि सलिल-
शब्दसूचितेन पदसंचारेणेन्दीवरिकागच्छतीति ज्ञात्वा त्वामेवावलम्बिष्यते ।
(भो वयस्य पुण्या दे मनोरथा । जाव एव्व गग्गदासीए सुता ण आअच्छदि दाव
एव्व तुम वि तूष्णीको भविअ उवत्तप्प । एसा वि सलिलसइमूदेण पअसंचारेण इन्दी-
वरिका आअच्छदिसि जाणिअ तुमं एव्व ओलम्बिस्सदि ।)

राजा—साधु वयस्य साधु । कालानुरूपमुपदिष्टम् । (शय्यागम्यक ।
समीपमुपसर्पति ।)

अच्छिन्नेति । दृशां नयनानां पश्यतामिति शेषः । दृशेति पाठे अवलोकनेनेत्यर्थः ।
अच्छिन्ना अनवरता या अमृतबिन्दुता वृष्टिस्तस्याः सदृशीं प्रीतिमानन्दं वदत्याः ।
विगलन्यः पयोधरपटः स्तनांशुकं तस्मात्कामपि अनिर्वचनीयां द्रष्टव्यतां दर्शनीयतां
यातायाः । चन्द्रमसः पक्षे विगलप्रपटनः य पयोधरो मेघः स एव पटस्तस्मात् ।
अतश्चन्द्रमस्तनोरिव आस्याः करस्पर्शास्पदत्वं हस्तगर्भस्य पक्षे किरणगगनस्य
आस्पदत्वं स्थानतां गता एते पद्माः कमलानि । या पुंति पद्ममिति पुल्लिङ्गता । सहसा
न मुकुलीभवन्ति इति यत्तदेवाद्भुतम् । विशेषोक्तिः । दार्दूलदिर्बद्धिर्न कृतम् ॥ ७ ॥
अपरे दुष्टमधुकराणां प्रथमे । एते अन्ये इत्यर्थः । समापतन्तः संभूताभिग-
च्छन्तः । निपुणतरं समधिकम् । दिगुणनगमिनि ग्राभीयायाः । परिभविष्यन्ति
मामाश्रम्येयुरित्यर्थः । एते शातन्तरेति—हला परित्रायेशां मामनेन सुर्वीनेन मधुकरे-

१ वृष्टिपान. २ दृशा. ३ मेघार्थे, नाटयन्ति. ४ परिचदं कयदर्शने वलवने समानं.
दिगुणनामायाः (१ निर्वर्जित कमलणी उत्पलवर्गं समाः दिगुणइत आ०). ५ विदूषादि.
१ एसा दासी (एसा दासी). २ भुनेन (साजिदेन). ३ त्वयमेव त्वामय (तत्र एव तुमं).

आर०—(पदशब्दाकर्णन नाटयन्ती ।) इन्दीवरिके लघूपसर्प लघु-
पसर्प । आकुलीकृतास्मि दुष्टमधुकैः । (इन्दीवरिण । लहु उवस्य लहु
उवस्य । आउलीकिदाकि दुष्टमधुअरेहि । (राजानमवलम्बते ।)

(राजा कण्ठे गृह्णाति । आराधिकोत्तरीय मुलादपनौय
राजानमपश्यन्ती अनराबलोवन नाटयति ।)

राजा—(स्वोत्तरीयेण अनरातिवारयन् ।)

अयि विसृज विषाद भीरु भृङ्गास्तवैते
परिमलरसलुब्धा वक्त्रपद्मे पतन्ति ।
विकिरसि यदि भूयस्त्रासलोलायताक्षी
कुवलयवनलक्ष्मीं ताकुतस्त्यां त्यजन्ति ॥ ८ ॥

आर०—(राजानं दृष्ट्वा साध्वस नाटयन्ती ।) कथं नैवेन्दीवरिका ।
(सभय राजानं त्यक्त्वापसरन्ती ।) इन्दीवरिके । लम्बागच्छ लम्बागच्छ ।
परित्रायस्व माम् । (कह प एसा इन्दीवरिका । इन्दीवरिण । लहु आअच्छ
लहु आअच्छ । परिताएहि म ।)

विदूषकः—भवति सकलवृद्धीपरित्राणसमर्थेन वत्सराजेन परित्रा-
यमाणा चेटीमिन्दीवरिकामाक्रन्दसि । (हेदि राजलघुवृद्धीपरित्राणरामत्येण
वच्छराएण परिताअन्ती चेडि इन्दीवरिअ अक्रन्दसि ।

(राजा “अयि विसृज—” इत्यादि पुन पठति ।)

आर०—(राजानमवलम्बेन ससृष्ट सलज्ज चात्मगतम् ।) अयं खलु स
महाराजो गस्याह तातेन टत्ता । स्थाने खलु तातस्य पक्षपातः ।
(आकुल्या नाटयति ।) (अअ वलु सो महाराजो अस्स अह तादेण दिण्ण
ठाणे वलु तादस पब्बवादे ।)

जायस्यमानामिति । गर्भादारभ्य दासी गर्भदासी । दृष्णीक मौनी । लघु शीघ्रम् ।
अथीति । अयि भीरु विषाद मुख । एते परिमलरसे रौप्यपात्रादेः लुब्धा भृङ्गा
तव वक्त्रपद्मे पतन्ति । त्रासेन भयेन लोळे खले आप्ते दीर्घे अश्रिणी सत्या
सा त्व यदि भूय कुवलयवनलक्ष्मीं इत्यस्तनो दृष्टिपातेन विकिरसि तर्हि त्वां कुत
परित्यजन्ति । न त्यजेयुरेव । मालिनी वृत्तम् । ननमयययुक्ते मालिनी भोगि
लोके । इति तत्क्षणम् ॥ ८ ॥ स्थाने युक्ता । पक्षपात अतिशयित प्रेम ।

चेटी—आयासिता खल्वारण्यिका दुष्टमधुकैः । तद्यावदुपसर्प्य समाश्वासयामि । आरण्यिके मौ निभिहि । एषोपगताभिः । (आगमिभा क्व आरण्यिका दुष्टमधुकैर्दि । ता जाव उवसधिअ समस्तासेमि । आरण्ये मा भआदि । एसा उवअदग्धि ।)

विदूषकः—भोः अपसरापसर । एषा खल्विन्दीवरिकागता । ऐतं वृत्तान्तं प्रेक्ष्य देव्यै निवेदयिष्यति । (भट्टव्या निर्दिश्य ।) तदिदमेव कदलीगृहं प्राविश्य मुहूर्तं तिष्ठावः । (भो ओसर ओसर । एसा क्व इन्दीवरिका आअदा । एदं उत्तन्तं पेक्सिअ देवीए निवेदइस्सदि । ता इमं एव कदलीघरं पविसिअ मुहुत्तं विद्वन् ।)

(उभौ तथा कुतः ।)

चेटी—(उपगत्य कपोली स्पृशन्ती ।) हञ्जे आरण्यिके । कमलसदृशस्य तव वदनस्यायं दोषो यन्मधुकरा एवमपराध्यन्ति । (हस्ते गृहीत्वा ।) तदेहि गच्छावः । परिणतो दिवसः । (हञ्जे आरण्यिके कमलसदृशस्य तुद वमणस्य अने दोषो जं महुअरा एव् अवरज्जन्ति । ता एहि गच्छाव । परिणतो दिअहो ।)

(गमने नाटयतः ।)

आर०—(कदलीगृहमभिमुखमवलोक्य ।) हञ्जे इन्दीवरिके अति-शिशीरतया सलिलस्योरुस्तम्भ इव समुत्पन्नः । तच्छनैः सनैर्गच्छावः । (हञ्जे इन्दीवरिके अदितिस्तिराए सलिलस्य ऊरुस्तम्भो विअ समुत्पन्नो । ता सज्जिअं गणिअ गच्छाव ।)

चेटी—तथा । (तद ।)

(इति निम्नन्ते ।)

विदूषकः—भोः एहि निष्क्रामावः । तां गृहीत्वैषा दाम्प्याः मुतेन्दीवरिका गता । (भो एहि निष्क्रमन् । तं गेहिअ एसा दाम्योए मुत इन्दीवरिका गता ।)

राजा—(निश्चम्य ।) कथं गता । सत्ते वसन्तक । न खल्वविघ्नमभिविधितमधन्यैः प्राप्यते । (क्लेश्य ।) सत्ते पश्य पश्य ।

ऊरुस्तम्भ ऊरुस्तम्भेति । कपोलस्तु त्रियम्बकस्तम्भः । अतिस्निग्धमिति । एतं कपोलस्तम्भ-अदो विद्वन्तः अर्थितार्थमिदम् । इति ।

१ मा भेरीः मा भेरीः । एतावन्तस्मिन् (भा अग्निं एतावन्तस्मिन्) । २ नेनेन (ता एव) ।

३ कणः । ४ अस्मन्तस्मिन् वा कुतः । इत्यर्थः । कदलीगृहमेव ।

आवद्धमुखमपीदं कण्टाकितं कमलकाननं तस्याः ।

सुकुमारपाणिपल्लवसंस्पर्शसुखं कथयतीव ॥ ९ ॥

(नि.श्वस्य ।) सखे । क इदानीमुपौयः पुनस्तां द्रष्टुम् ।

विदूषकः—भोः त्वमेव पुत्तलिकां भङ्गस्त्वेदानीं रोदिवि । न
मम खलु ब्राह्मणस्य वचनं करोषि । (भो तुमे एव पुत्तलिभ भविष्य दाकि
रोदिसि । न मद वलु ब्रह्मणस्स वचनं करोसि ।)

राजा—किं मया न कृतम् ।

विदूषकः—तदिदानीं विस्मृतम् । यथा तूष्णीको भूत्योपसर्पेति
मया भूणितम् । अतिसंकटे यद्भवान्प्राविश्यालीकपाण्डित्यदुर्विदग्धतया
“ अयि निसृज विपादम् ” इत्येतैरन्यैश्च कटुवचनैर्निर्भर्त्स्य सांप्रतं किं
रोदिवि । पुनरप्युपायं पृच्छसि । (तं दाणि विमुमरिदं । जह तुण्हीको भविष्य
जवसपेत्ति मए भणिदं । अदितंकडे ज भवं पकिसिअ अलिअपंडिचदुब्बिदददाए अइ
विशिज विसादेत्ति एदेहिं अणेहिं अ कडुअवअणेहिं निग्गभचिअ सपदं किं रोदिसि ।
पुणे नि उवाअं पुच्छसि ।)

राजा—कथं समाश्वासनमपि निर्भर्त्सितमिति भाणितं मूर्खेण ।

विदूषकः—ज्ञातमेव कोऽत्र मूर्ख इति । तत्किमेतेन । अस्तमया-
मिलापी भगवान्सहस्ररश्मिः । तदेहम्यन्तरमेव प्राविशावः । (जाणिदं
एव को एव मुक्खोत्ति । ता किं एदेण । अत्यनआहिलासी भअवं सदस्सरसी ।
ता एहि अन्नन्तरं एव पविसिअ ।)

राजा—(विलोम्य ।) अये परिणतप्रायो दिवसः । अहह । संप्रति हि-

हृत्वा पद्मवनद्युतिं प्रियतमेवेयं दिनश्रीर्गता

रागोऽस्मिन्मम चेतसीय सचितुर्विम्बेऽधिकं लक्ष्यते ।

आवद्धेति । इदं कमलकाननं पद्मवनं आवद्धं सुसुल्लिखितं मुखं यस्य तदावद्ध-
मुखमपि । कण्टाकितं सप्तातमष्टकं सरोमारं च सखे । तस्या आरब्धिकायाः यः
सुकुमारः पाणिपल्लवः तस्य संस्पर्शेन जातं सुखं कथयतीव । उपदेशालंकारः ।
पथार्यावृत्तम् ॥ ९ ॥ पुत्तलिकां पाषाणिनाम् । अतिसंकटे इति सोपद्रुतम् ।
अलीकपाण्डित्यं मिथ्याविदग्धं तेन दुर्विदग्धः साभिमानः पण्डितमन्य इत्यर्थः ।
तस्य भावस्तथा स्यात् । अस्तमयमभिलष्यतेऽमावृत्तमयामिलापी आमग्रास्तमय इत्यर्थः ।
कृतवेति । इयं दिनश्रीः पद्मवनस्य कान्तिः शोभां हृत्वा प्रिया आरब्धिका एव गता ।
अस्मिन्पुरोऽश्मने सचिदुर्विम्बे मम चेतसि इव रागो रक्षिता अनुशान्तः अधिकं

१ अभ्युपायः २ मे दुर्मन्य (मे मुखवास) । ३ तदा भणितम्... विदूष... 'अवि...
कटुवचनैः भङ्गत्वा सम्पन्नः ४ एहीनः ५ दिवसकरः (दिवसभरो) ।

चक्राहोऽहमिव स्थितः सहचरं ध्यायन्नलिन्यास्तटे
संजाता सहसा ममेव अधनस्याप्यन्धकारा दिशः ॥ १० ॥ ✓

(इति निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

तृतीयोऽङ्कः ।

(ततः प्रविशति मनोरमा ।)

मनोरमा—आज्ञमास्मि देव्या वासवदत्तया हजे मनोरमे यः स
साङ्कृत्यायन्यार्यपुत्रस्य मम च वृत्तान्तो नाटकोपनिबद्धस्तस्य नर्तित-
व्यशेषमद्य युष्माभिः कौमुदीमहोत्सवे नर्तितव्यमिति । ह्यः सत्त्वारण्य-
कया प्रियसख्या शून्यहृदयघान्यथैव नर्तितम् । अद्य पुनर्वासवदत्ताभूमि-
कया तथा यदि तथा क्रियते ततोऽवश्यं देवी कुप्यति । तत्कुत्र तावत्तां
प्रेक्ष्योपालप्स्ये । (विलोक्य ।) एषारण्यिकात्मनैव किमपि किमपि मन्त्र-
यमाणा दीर्घिकातीरे कदलीगृहं प्रविशति । तद्गुल्मान्तरिता भूत्वा श्रोप्यामि
तावदस्या विश्रब्धमल्पितानि । (आणताञ्जि देवीए वासवदत्ताए हजे मनोरमे
जं तं संकिञ्चायणीए अवउत्तस्स मम अ उत्तन्तं णाडओवणिबद्धं तस्स णचिद्व्वसेसं

दस्सते । चक्राहुं चक्रवाकः अहमिव सहचरं ध्यायन् नलिन्याः तटे स्थितः । दिशः
मम इव भुवनस्यापि सहसा अन्धकाराः अन्धकारकयः । अनाह्लादकरा इत्यर्थः । जाताः ।
' अशो आदिभ्योऽच् ' इति मत्वर्थः । अच् । उपमा । शार्दूलविक्रीडितं वृत्तम् ॥ १० ॥

इत आरभ्याङ्कुसमाप्तिं शब्दप्रतिमुखगर्भमन्धी । तत्रादौ वत्सराजारण्यिकाममा-
गमहेतोरनुरागबीजस्य द्वितीयाङ्गोपक्षितस्य मनोरमाविशेषकान्यां शायमानतया
किञ्चिद्व्यस्य वारावदत्तयाऽज्ञाततया नाक्यस्य दृष्ट्यादृश्यरूपतयोद्भेदः प्रतिमुखसन्धिः ।
साङ्कृत्यायनी नाम काचित्परिमाजिका ग्रन्थनिर्माणशुश्रूषा वासवदत्ताया विनोदयित्री ।
नर्तितव्यशेषं नाटयितव्यशेषम् । कौमुदीमहोत्सवे आश्विनस्य पूर्णिमायां क्रियमाणो
त्सवे । शून्यमन्यविषयगतं हृदयं यस्याः सा । हृदयेनासंनिहितैत्यर्थः । तथा ।
भूमिका वेपः । उपालक्ष्ये दोषं दारयामि । मन्त्रयमाणा आत्मना म्माहरन्ती ।
गुल्मः कृतागहनं तेनान्तरिता पिडिता । विश्रब्धमल्पितानि स्मरभाषितानि ।

१ यन्ता० अ च रेत (चरिदं) . २ वासवदत्ताया वेपं कृत्वा तथा नर्तिते देव्याः कौपी
अविष्मनि (अन्ताए वस ककुअ तह णचिदे देवीए पोशे दुविसस दे) .

अथ तुभेहि कोमदीमहसवे णचिद्वन्ति । हिओ धवु आरणिआए पिअसहीए सुण-
न्दिअआए अण्णहा एअ णचिदं । अज उण वासवदत्ताभूमिआए ताए जइ तह करी-
अदि तदो अयत्तं देवो कुप्पदि । ता कहिं दाव ता पेक्खिअ उवाळम्भित्तं । एसा
आरणिआ अण्णहा एअ किं वि किं वि मन्तअन्ती दिग्घिआतीले कदलीघरअ
पविसदि । ता गुम्भन्तरिआ भविअ सुणित्तं दाव से पिसद्धजप्पिदणि ।)

(ततः प्रविशत्प्रासनस्या कामावस्थां नाटयन्त्यारण्यिका ।)

आर०—(निःश्वस्य ।) हृदय दुर्लभजनं प्रार्थयमानं त्वं कस्मान्मां
दुःखितां करोषि । (हिअअ दुद्धजणं पत्थअन्तो तुनं कौस मं दुक्खिअ करोसि ।)

मनो०—तदेतवस्याः शून्यहृदयत्वस्य कारणम् । किं पुनरेवा प्रार्थयते ।
अवहिता तावन्ब्रूयामि । (तं एदं एदस्य सुण्णहिअअताणस्स कारणं । किं उण
एसा पत्थेदि । अवहिदा दाव सुणित्तं ।)

आर०—(साक्षम् ।) कथं तथा नाम सौम्यदर्शनो भूत्वा महाराज
एवं संतापयति माम् । आश्चर्यमाश्चर्यम् । (निःश्वस्य ।) अथवा ममैवैषाऽभाग-
धेयता । न पुनर्महाराजस्य दोषः । (कहं तह णाम सोम्मदंसणो भविअ
महाराओ एअवं संदोवेदि मे । अचरिअं अचरेअं । अहवा मह एअ एसा अभाअहेअदा ।
ण उण महाराअस्स दोसो ।)

मनो०—(सवाप्सम् ।) कथं महाराज एवास्याः प्रार्थनीयः । साधु
प्रियसखि साधु । आभिजात्यसदृशस्तेऽभिलाषः । (कहं महाराओ एअ से
पत्थणिओ । साहु पिअसही माहु । अभिजाअसरितो वे अहिलासो ।)

आर०—कस्मै तावदेतं वृत्तान्तं निवेद्य सख्यवेदनमिव दुःखं करि-
ष्यामि । (विचिन्त्य ।) अथवा अस्ति मे हृदयनिर्विशेषा प्रियसखी मनो-
रमा । तस्या अप्येतल्लज्जया न पारयामि कथयितुम् । सर्वथा मरणं वर्ज-
यित्वा कुतो मे हृदयस्यान्या निर्वृतिः । (कस्स दाव एदं उत्तन्तं निवेदिअ
सज्जवेअणं विअ दुक्खं कारस्सं । अहवा अत्थि मे हिअअणिअसेसा पिअसही
मणोरमा । ताए वि एदं लज्जाए ण पारोमि कहिदं । सब्बदा मरणं वज्जिअ कुदो मे
हिअअस्स अण्णा णिण्णुदी ।)

दुर्लभजनं वप्सराजमित्यर्थः । प्रार्थयमानमभिलाषम् । अवहिता सावधाना । अभागधेयता
मन्दभाग्यत्वम् । हृदयानिर्गतो विशेषो मरणा सा । पारयामि क्षणमिति । निर्वृतिः सुखम् ।

१ त्यारण्यिका । (आ०—कामावस्था नाटयन्ती निःश्वस्य ।) २ शोभन (शोहण०) .
३ साधु प्रियसखि . ४ इदानी (वार्ति) .

मनोरमा—(सखम् ।) हा धिक् हा धिक् । अतिभूमिं गतोऽस्या-
स्तपस्विन्या अनुरागः । तत्किमिदानीमत्र करिष्यामि । (हृदि हृदि । अदि-
भूमिं गतो से तवस्तिष्ठाणं अणुराओ । ता किं दाणि एत्य करिस्सं ।)

आर०—(सखिलायम् ।) अयं स उद्देशो यस्मिन्मधुकैराया-
स्यमानावलम्ब्य महाराजेन समाश्वासितास्मि भीरु मा विभीहीति । (अयं
सो उद्देशो जस्मिं महुरोहि आआसिजन्ती ओलध्विअ महाराएण समस्सासिदहि
भीरु मा गभाहिति ।)

मनोरमा—(सखम् ।) कथमेपापि दृष्टा महाराजेन । सर्वयास्त्यस्या
जीवितस्योपायः । यावदुपसृत्य समाश्वासयाम्येनाम् । (सहसोपमृत्य ।) युक्तं
नाम हृदयस्यापि लज्जितुम् । (कइ एसा वि दिठा महाराएण । सज्जहा अन्वि
रो जीविदस्स उवाओ । जाव उपसाप्पिअ समस्तासेमि णं । युत्तं णाम हिअअस्स
वि लज्जिहुं ।)

आर०—(सलज्जमात्मगतम् ।) हा धिक् हा धिक् । सर्वं श्रुत-
मेतया । तदत्र युक्तमेव प्रकाशयितुम् । (प्रकाशं हस्ते गृहीत्वा ।) प्रिय-
सखि मा कुप्य मा कुप्य । लज्जैवात्रापराध्यति । (हृदि हृदि । सर्वं सुदं
एदाए । ता एत्य युत्तं एव पआसइहुं । विअसहि मा कुप्य मा कुप्य । लज्जा एव
एत्य अवरज्जहि ।)

मनो०—(सहर्षम् ।) सखि अलं शङ्कया । एतन्म आचक्ष्व ।
सत्यमेव त्वं महाराजेन दृष्टा न वेति । (सदि अलं संकाए । एदं मे
आअत्त । सखं एव्य तुमं महाराएण दिठा ण वेति ।)

आर०—(सलज्जमधोमुखी) श्रुतमेव प्रियसख्या सखे । (सुदं
एव्य पिअमहीए सखं ।)

मनोरमा—यदि दृष्टा महाराजेन त्वं तदलं संतापितेन । स एवे-
दानी दर्शनोपायपर्याकुलो भविष्यति । (जइ दिठा महाराएण तुमं ता अलं
संतप्पिदेण । सो एव्य दाणि दंणोवाअपप्पाउल्ले गविस्सगदि ।)

अतिभूमिं परां कोटिम् । तपस्विन्याः अनुकम्पयायाः । वराक्या इत्यर्थः । हृदयस्यापि
स्वहृदयादध्यतिरिक्ताया ममेत्यर्थः । आत्मगतं, प्रसन्नं—सर्वश्राव्यं प्रकाशं स्यादश्राव्यं
स्वगतं मतम् । इति दशरूपके । दर्शनोपायपर्याकुलः दर्शनोपायचिन्ताव्यमः ।

॥ आर०—अयं । सखीजनः पक्षपातेन मन्त्रयते । अयि सखि-
पक्षपातिनि । देवीगुणनिगडनिबद्धे खलु तस्मिन्नेन कुत एतत् । (अं
सखीअणो पक्खवादेण मन्तेदि । अइ राहिपक्खवादिणि । देवीगुणनिअलग्गिबद्धे क्व
तस्सिं जणे कुदो एदं ।)

॥ मनोरमा—(विहस्य ।) हला अपण्डिते कमलिनीबद्धानुरागोऽपि
मधुकृतो मालतीं प्रेक्ष्याभिनवरसास्वादलम्पटः कुतस्तामनासाद्य स्थितिं
करोति । (हला अपण्डिते कमलिनीबद्धानुरागो वि मधुअरो मालतीं पेक्खिअ
अहिणवरसास्वादलम्पटो कुदो तं अण्णासादिअ द्विदिं करेदि ।)

॥ आर०—किमेतेनासंभावितेन । तैदेहि । अधिकं खलु शरदा-
त्पेन संतप्तान्यद्यापि न मेऽङ्गानि संतापं मुञ्चन्ति । (किं एदिणा असंभा-
विदेण । ता एहि । अहिअं क्व शरदादवेण संतप्पाइं अज वि ण मे अङ्गाइं संदावं
मुञ्चन्दि ।)

॥ मनोरमा—अयि लज्जालुके न युक्तमेतदवस्थां गतयापि त आत्मा
प्रच्छादयितुम् । (अइ लज्जालुए ण जुत्तं एदावत्थं गदाए वि दे अण्णा पच्छादिदुं ।)

॥ (भारणिका मुखमवनमयति ।)

॥ मनोरमा—अयि अविश्रम्भशीले किमिदानीं प्रच्छादयसि । निश्वा-
सानिभविनिर्गतो दिवसं रात्रिमपि तवानुरागोऽविरतपतत्कुसुमशरशरनि-
बहप्रवृत्तहुङ्कारशब्द इव न मणति । (आत्मगतम् ।) अथवा न खल्वयं
कालं उपालम्भस्य । तद्यावत्कलिनीपत्राण्यस्या हृदये दास्यामि । (अथाय

देवीगुणा एव निगड-लोहवन्धस्तेन निबद्धे । मालतीं जातिपुष्पम् । लम्पटो लोलुरः ।
स्थितिं करोति स्वास्थमेति । लज्जां लज्जति इति लज्जालु । ' भित्तमदिभ्य उपसत्या-
नम् ' इति वार्तिनेन डुः । सैव लज्जालुना । अविश्रम्भशीले प्रकृत्यात्मन्यविश्वासिनि ।
निश्वासानिभविनिर्गतः निश्वासच्छलेन विनिर्गतः । अविरतं पतन्यः कुसुमशरस्य मदनस्य
शरनिबद्धो बाणसमूहस्तास्मात्प्रवृत्तः हुङ्कारशब्द इव । न मणति न तवावस्थां कथयति किम् ।

१ एतद्वाक्यं नास्ति पुस्तकान्तरे. २ सखीजनपक्षपातेन मन्त्रयसे. (सखीअणपक्ख-
वादेण मन्तेसि). ३ एतन्नास्ति कचित्.

४ अस्य स्थाने-आसनिभान्निर्गतो दिवस रात्रिमपि तवानुरागः ।

अविरतपतन्मन्मथशरशरहुङ्कारशब्द इव ॥

(सप्तशिङ्गा गिण्णमिओ दिवहं रत्तिविं वुज्जअण्णराओ ।

अविरतपतन्मन्मथसरसअहुङ्कार सधोए ॥) इति पद्यं कचित्.

दीर्घिकायां नलिनीपत्राणि पृथीत्यारण्यिकायां हृदये दंष्ट्री ।) समाश्रयितुं सखी
समाश्रयितुं सखी । (अहं अविसंमत्तोले किं दाणिं पच्छादेति । जीसासगिह-
विणिग्गओ दिअई रतिं वि तुज्ज अणुराओ अविरदपडन्तकुसुमसत्तरणिवहपउत्तहुंकार-
सदो विअ ण भणइ । अहवा ण हु अअं कालो उवाल्मभस्म । ता जाव नलिनीपत्राई
से दिअए दाइस्स । समस्ससदु सही समस्ससदु सही ।)

(ततः प्रविशति विदूषकः ।)

विदूषकः—अतिमहान् खलु प्रियवयस्यस्यारण्यिकाया उपर्यनुरागः ।
येन परित्यक्तराजकार्यस्तस्या एव दर्शनोपायं चिन्तयन्नात्मानं विनोदयति ।
(विचिन्त्य ।) कुत्रेदानीं तां प्रेक्षे । अथवा तत्रैव तावद् दीर्घिकायाम-
न्विष्यामि । (पैरिक्कमति ।) (अदिमहन्तो कतु विअवअस्सरा आरण्णिआए
उवरि अणुराओ । जेण परित्यक्तराजकमो ताए एव् दंसणोवाअं चिन्तअन्तो अप्पाणं
विणोदेइ । कइहं दाणिं तं पेस्ये । अहवा तई एव् दाव दिग्गिआए अणोसामि ।)

मनोरमा—(आकर्ष्य ।) पदशब्द इव श्रूयते । तत्कदलीगुल्मान्त-
रिते मूत्वा प्रेक्षावहे तावत्क एष इति । (पदपदो विज मुणीअदि । तां कदली-
गुल्मान्तरिदा भविअ पेक्कदम दाव को एसोति ।)

(उभे तथा हत्वा पश्यतः ।)

आर०—कथं स एव महाराजस्य पार्श्वपरिवर्ती ब्राह्मणः । (कदं सो एव
महाराजस्स पस्सरिवह चट्ठणो ।)

मनोरमा—कथं वसन्तक एव । (गरुपमंममनम् ।) अवि नाम
तया भवेत् । (कदं वसन्तओ एव् । अवि नाम तह ह्ये ।)

विदूषकः—(दिशोऽवलोक्य ।) विमिदानीमारण्यिका सत्यमेवं
संवृत्ता । (किं दाणिं आरण्णिआ राचं एव् राउत्ता ।)

मनोरमा—(तस्मितम् ।) सति राजवयस्यः खलु ब्राह्मणस्त्वा-
मुद्दिश्य मन्त्रयते । तत्तावदवहिते शृणुवः । (सहि राअवअस्सो कतु चट्ठणो
तुमं उरिस्मिअ मन्तेदि । ता दाव अवहिदा मुण्णम् ।)

(आरण्यिका मरुद्वं सलज्जं च शृणोति ।)

विदूषकः—(रोद्वेगम् ।) यद्वा तावन्मया गुरमदनसंतापनिस्मह-
तया भवेत् राजाज्ञारण्यिकान्वेषणार्थमागतो भवेदित्याशयः । गुरुर्भरः मदनसंतापनेन

शरीरस्य प्रियवयस्यस्य वैचनेन देवैर्योत्रासवदत्तापवावयोरन्यासा च देवीनां भवनान्यन्विष्यता न सा दृष्टा तदौ यत्र दीर्घिकाया दृष्टेदमपि तावत्प्रेक्षिष्य इत्यागतोऽस्मि । तद्यावदिहापि नास्ति । त्रिभिदानीं करिष्ये । ' अदा दाव मए गुळमअणसदावणीसहसरीरस पिअवअस्सस्स ववण्णेण देवीण वारावदत्तापदुमाव-
कीण अण्णाणं अ देवीण भवणाइ अण्णेसन्तेण ण सा दिहा तदा जहिं दिग्धिआए दिहा इदं वि दाव पेक्खिस्सं ति आअदोहि । सा जाव इह वि णत्थि । किं दानिं करिस्स ।)

मनोरमा—श्रुतं प्रियसस्या । (सुद विअसहीए ।)

विदूषकः—(विचिन्त्य ।) अथवा भणित एवाहं वयस्येन । यदि तामन्विष्यन्न प्रेक्षसे तत्ततोऽपि तावद्गर्धिकृतस्तस्याः करतलस्पर्शद्विगुणितसुखशीतलानि नलिनीपत्राणि गृहीत्वागच्छेति । तत्कथमेतानि ज्ञातव्यानि । (अहंवा मणिदो एव्व अहं वअस्सेण । जइ ते अण्णेसन्तो ण पेक्खासि ता तदो वि दाव दिग्धिओदो ताए करअलमरिसदिवणिअमुहस्सीअलाइ णळिणीपत्ताइ मोहिअ आअच्छति । दा वइ एदाइ जाणिदन्नाइ ।)

मनोरमा—अयं ममावसरः । (उपसृत्य विदूषक इस्ते गृहीत्वा ।) वसन्तक एहि । अहं ते ज्ञापयामि । (अहं मे अवसरो । वसन्तक एहि । अहं दे जाणावेमि ।)

विदूषकः—(सम्यग् ।) कस्य त्वं ज्ञापयसि । किं देव्या । न खलु मया किमपि मन्त्रितम् । (कस्स तुम जाणावेसि । किं देवीए । ण तु मए किं वि मन्तिद ।)

मनोरमा—वसन्तक अहं शङ्कया । यादृश्यारण्यिकायाः वृत्त आत्मनः प्रियवयम्यस्यावस्था त्वया वर्णिता ततोद्विगुणतरा भर्तुरपि कृते मम प्रियसस्या अवस्था । तत्पश्य पश्य । (उपसृत्यारण्यिका दर्शयति ।) (वसन्तक अल सकाए । जादिसी आरणिआए किदे अत्तणो पिअवअस्सस्स अत्रत्या तुए वर्णिदा तदो दिवण्णईस भीणो वि विदे मम पिअसहीए अवस्था । ता पेक्ख पेएय ।)

निस्सह दुर्बल शरीर यस्य तस्य । अस्वस्थवचनेन इति पाठे पर्याप्तवचनेन अस्वस्थ इति वचनेन वा । इदमपि दीर्घिकास्यामरि । तरया करतलस्य स्पर्शेन द्विगुणितसुखानि च तानि शीतलानि च ।

१ अस्वस्थः २ देव्या वासवइन्द्रया प्रेमावत्याश्च ३ तदा यत्र दीर्घिकाया दृष्टा इति नास्ति कश्चिद् ४ अन्वेषयन् ५ स्पर्शसुख ६ • दार उवा (•तर उवा) .

विदूषकः—(दृष्ट्वा सद्यम् ।) सफलो मे परिश्रमः । स्वस्ति भवत्यै ।
(सफलो मे परिश्रमो । सोऽस्ति होदीए ।)

(आरण्यका सलज्जं कमलिनीपत्राण्यपनीयोतिष्ठति ।

मनोरमा—आर्य वसन्तक । तव दर्शनेनैवापगतः प्रियसख्याः
संतापो येन स्वयमेव नलिनीपत्राण्यपनयति । तदनुगृह्णात्वार्य इमानि ।
(अज्ज वसन्तअ तुह दंसणेण एव्व अवंगदो पिअसहीए संदायो जेण सअं एव्व
णलिणीपत्ताई अवणेइ । ता अणुगण्हादु अज्जो इमाई ।)

आरण्यका—(तावेगम् ।) अयि परिहासशीले । कस्मान्मां लज्जयसि ।
(किंचित्पराङ्मुखी तिष्ठति ।) (अइ परिहासशीले । कीस मं लज्जावेसि ।)

विदूषकः—(सविषादम् ।) तिष्ठन्तु तावन्नलिनीपत्राणि । अतिलज्जा-
लुका ते प्रियसखी । तत्कथमेतयोः समागमो भविष्यति । (चित्रं दाव
णलिणीपत्ताई । अदिलज्जालुआ दे पिअसही । ता कहं एदाणं समाअमो भविस्सदि ।

मनोरमा—(क्षणं विचिन्त्य सद्यम् ।) वसन्तक एवमिव । (कर्णे कथ-
यति ।) (वसन्तअ एव्वं विअ ।)

विदूषकः—साधु प्रियसखि साधु । (अपकार्यम् ।) यावदेव युवां
नेपथ्यग्रहणं कुरुथस्तावदेवाहमपि वयस्यं गृह्णात्यागच्छामि । (शति
निष्क्रान्तः ।) साधु पिअसहि साधु । जाव एव्व तुझे जेवच्छगहणं करेथ दाव एव्व अहं
वि वअस्सं गेण्दिअ आअच्छामि ।)

मनोरमा—अतिकोपने उत्तिष्ठोत्तिष्ठ । नर्तितव्यमस्माभिस्तस्यैव
नाटकस्य नर्तितशेषम् । तदेहि । प्रेक्षागृहमेव गच्छावः । (परिक्रम्यावलोक्यम् ।)
इदं प्रेक्षागारम् । यावदेहि प्रविशावः । (प्रविष्टकेनावलोक्यम् ।) साधु साधु
सर्वं सज्जीकृतम् । देव्यागन्तव्यम् । (अदिकोपने । उगेहि उगेहि । णधिद्वं
अगेहि तस्स एव्व णाडअस्स णधिदसेसं । ता एहि । पेक्खाधरं एव्व गच्छन् ।
इदं पेक्खागारं । जाव एहि पविस्सन् । राहुं साधु । सव्वं सज्जीकिदं । देवीए आगन्तव्वं ।
(ततः प्रविशति देवी साहस्रत्यायनी विभवतश्च परिवारः ।)

नेपथ्यग्रहणं वासवदत्तावतराजयोः देशग्रहणमिति यावत् ।

१. वासवदत्ता—भगवति अहो ते कवित्वम् । येनैतद्गूढवृत्तान्तं नाट्योपनिबद्धं सानुभवमप्यस्माकमार्यपुत्रचरितमदृष्टपूर्वमिव दृश्यमानमधिकतरं कौतूहलं वर्धयति । (भवद्वि अहो दे कवित्वेण । जेण एह गूढवृत्तान्तं णाड्योपनिबद्धं साणुभन वि अद्याणं अमळतत्परिदं अदिदुपुब्बं विअ दिसन्तं अहिअं, अर कोदुहलं वट्ठअदि ।)

साङ्कत्यायनी—आयुष्मति आश्रयगुण एवायमीदृशो यद्सारमपि काव्यमवश्यमेव शृण्वता श्रवणसुखमुत्पादयति । पद्य ।

१. प्रायो यत्किञ्चिदपि प्राप्नोत्युत्कर्षमाश्रयान्महतः ।

मत्तेभकुम्भतटगतमेति हि शृङ्गारता मरुम् ॥ १ ॥

वासवदत्ता—(सस्मितम्) भगवति सर्वस्य क्लृप्तो जामाता भवतीति ज्ञायत एवैतत् । तत्किमेतेन कथानुबन्धेन । परं तदेव नर्तितव्यं द्रष्टुम् । (भवद्वि सण्यस्तं वारुहो जामादो होदिमि जाणिअदि एव्व एदं । तां किं एदिणां कदाणुवधेण । परं त एव्व णीधिद्वं ददुं ।)

साङ्कत्यायनी—एवम् । इन्दीवरिके प्रेक्षागृहमादेशय ।

चेटी—एतु एतु भट्टिनी । (एड एड भट्टिणी ।) (सर्वां परिक्रामन्ति ।)

साङ्कत्यायनी—(विलोम्ब्य ।) अहो प्रेक्षणीयता प्रेक्षागृहस्य ।

आभाति रत्नशतशोभितशतकुम्भ-

स्तम्भावसक्तपृथुमौक्तिकदामरम्यम् ।

अध्यासितं युवतिर्भिर्यजिताप्सरोभिः

प्रेक्षागृहं सुरविमानसमानमेतत् ॥ २ ॥

कवित्वं काव्यनिर्माणनैपुण्यम् । गूढं वृत्तान्तं यस्य तत् । नाट्योपनिबद्धं प्रयोगार्हं कृतम् । प्रेक्षागृहं नाट्यशाला । प्राय इति । यत्किञ्चिन्नामं माहात्म्यरहितं वापि वस्तु महत् व्याख्यातव्यं यावदाय उत्कर्षमोक्षदं प्राप्नोति । अत्र दृश्यन्तमाह—भस्म अक्षरत्वेन प्रशिद्धं मत्तेभस्व मत्ताम्रस्य कुम्भतटगतं यद् दृष्टव्यं सर्वां शृङ्गारं भूषणं गजमण्डनविशेषो वा तस्यां प्राप्नोति हि ध्रुवम् ॥ १ ॥ आभातीति । रत्नशतं शतानि रत्नशतानि नै शोभिता शतकुम्भस्य सुवर्णस्य स्तम्भास्तेषु अवसक्तानि पृथुनि मौक्तिकदामानि मुष्णमालास्ते रम्यम् । विजिता स्वस्वहृदिनिस्तुता इत्यर्थः । अप्सरोभिः याभिस्ताभिः युवतिभिः अध्यागितमेतत् प्रेक्षागृहं सुरविमानसमानमाभाति । वसन्ततिक्ता वृक्षम् । लक्षणमुक्तम् ॥ २ ॥

मनोरमारण्यिके—(उग्रस्य ।) जयतु जयतु भट्टिनी । (जेडु जडु भट्टिनी ।)

वासवदत्ता—मनोरमे अतिक्रान्ता खलु संध्या । तद्गच्छतम् । लघु गृहीतं नेपथ्यम् । (मनोरमे आदिकन्दा कञ्च संज्ञा ता गच्छद् । लघु गच्छद् गेवच्छं ।)

उभे—यदेव्याज्ञापयति । (इति प्रस्थिते ।) (अं देवी आणवेदि ।) —

वासवदत्ता—आरण्यिके एतैरेव मदङ्गपिनद्वैराभरणैर्नेपथ्यभूमिं गत्वात्मानं प्रसाधय । (आभरणान्मद्रादवतार्यारण्यिकायाः समर्पयति ।) मनोरमे स्वमपि नलगिरिग्रहणपरितुष्टेन तातेनार्यपुत्रस्य दत्तान्याभरणानीन्दीवरिकासकाशादृहीत्वा नेपथ्यभूमिं गत्वात्मानं मण्डय येन सुसदृशी दृश्यसे महाराजस्य । (आरण्यिके एदेहि एव मदङ्गपिण्डेहि आभरणेहि गेवच्छभूमिं गदुअ आपाणे पसादेहि । मनोरमे तुमे वि नलगिरिमाहणपरितुष्टेन तादेन अन्नउत्तरा दिण्णाइं आभरणाइं इन्दीवरिआसकासादो गेण्ढिअ गेवच्छभूमिअं गदुअ आपाणं मण्डेहि जेण सुमदिसी दीससि महाराअस्त ।)

(मनोरमा इन्दीवरिकासकाशादाभरणानि गृहीत्वा सहारण्यिकया निक्रान्ता ।)

इन्दीवरिका—इदमासनम् । उपविशतु भट्टिनी । (एदं आसनं । उपविशतु भट्टिनी ।)

वासवदत्ता—(आसनं निर्दिश्य ।) उपविशतु भगवती । (उवविगदु भगवती ।)

(उभे उपविशतः ।)

(ततः प्रविशति गृहीतनेपथ्यः कञ्चुसी ।)

फञ्चुकी—

अन्तःपुराणां विहितव्यवस्थः

पदे पदेऽहं खलितानि रक्षन् ।

मदङ्गपिन्दिमैदेहे घडेः । भारेतौरित्यर्थः । प्रसाधय मण्डय । नलगिरिर्नाम इन्द्रस्तः प्रद्योतस्य गजः तस्य आलानमुत्पाज्य प्रभ्रष्टस्य ग्रहणं तेन परितुष्टेन । अन्तःपुराणामिति । अन्तःपुराणामवरोपत्रीणां विहिता व्यवस्थापनं येन राः । पदे पदे प्रतिपदे खलितानि प्रमादन् रक्षन् परिहरन् । राजदारान् प्रमादभ्यो रक्षयित्यर्थः । संप्रति जरातुरः दण्डनीत्यां दण्डेन नीतिस्तमवलम्ब्य गमनं तेन दृष्टस्य सर्वचरितमनुक्रमेण विदम्ययामि । नृगे पुराणामन्तःप्रजानां स्थितिपालनादिरूपां व्यवस्थां करोति । प्रजाः

जराहुर' समति दण्डनीत्या

सर्वं नृपस्यानुकरोमि वृत्तम् ॥ ३ ॥

भो. आज्ञापितोऽस्मि विमानिताशेषशत्रुमैन्येन यथार्थनाम्ना महासे-
नेन सप्तादिश्यतामन्तपुरेषु यथा—श्वो वयमुदयनोत्सवमनुभवाम ।
अतो युष्माभिस्तस्वानुल्लापेभोज्ज्वलेन परिजनेन सह मन्मथोद्यान-
गन्तव्यमिति ।

साङ्कृत्यायनी—(कञ्चुकिन निर्दिश्य ।) राजपुत्रि प्रवृत्ता प्रेक्षा ।
दृश्यताम् । ७

कञ्चुकी—तदेतदादेष्टव्यं परिजनेन सह गन्तव्यमिति । नै गृह्णति-
नेपर्ययेनेति । कुत ।

पादेनृपुत्रिभिर्नितम्बफलकैः शिक्षानकाश्रीगुणे-

हारापादितकान्तिभिस्तनतटे केयूरिभिर्बाहुभिः ।

कर्णं कुण्डलिनीं करं सचलयैः सस्यस्तिकैर्मूर्धजै-

र्द्वीनां परिचारिकापरिजनोऽप्येतेषु सदृश्यते ॥ ४ ॥

न खलु किञ्चिदत्रापूर्वमनुष्ठेयम् । केवलं स्वाम्यादेश इति मत्वाह सैमा
दिष्टस्तदाज्ञाशेषं राजपुत्र्यै निवेदयामि । (परिक्रम्यावलोक्य च ।) इयं

प्रमादेभ्यो निवारयति । दण्डनीत्या अर्थशास्त्रानुसारेण प्रजा रक्षति च । दण्डनीतिरिति चिन्तु-
हण्डेन नीयते चेद दण्डं नयति वा पुन । दण्डनीतिरिति दयाया आन्ध्रलोचनतिवर्तते ॥ इति ।
श्लिष्टोपमात्कार । वृत्तमुपजाति । रसादित्रयञ्जा यदि तौ जगौ ग । अपेन्द्रवज्रा अतजा-
स्ताते गौ । अनन्तरोदीरितलम्बनाजौ पादौ यदीत्याहुवतातयस्ता ॥ इति तत्त्वज्ञम् ॥ ३ ॥
विमानितानि तिरस्कृतान्यशेषाणां शत्रूणां सैन्यानि येन । महासेनधण्डमहासेन इत्यपरा-
भिष उन्मयिनीवृष । प्रेक्षा वृत्तम् । प्रेक्षाधीरीक्षण वृत्तम् । इति हैम । पादेरिति ।
नूपुराणि मञ्जीरा एषां विद्यन्ते इति नूपुरिणस्ते पादे । शिक्षाना शब्दायमाना काश्री-
गुणा मेखलाशमानि केषां येषु वा तैस्तथोक्ते नितम्बफलकैः प्रस्तातानिन्त्यै । हारे-
मुक्तासौ व्यापादिता निर्मिता कान्तिर्येषां तादृशैस्तनतटे । केयूरिभिः अद्भुतसहितै-
र्बाहुभिः । कुण्डलिभिः कुण्डलधारिभिः कर्णैः । सचलयैः कङ्कणयुक्तैः करैः सस्यस्तिकै-
स्त्वस्तिकाख्यलङ्कारधरैः । स्वस्तिक मङ्गल द्रव्यविशयो वा तत्पुङ्के । मूर्धनैः केशमण्यै-
रुपलक्षित । देवीनां पूज्याया देव्या । पूजार्थं बहुवचनम् । परिचारिकापरिजन-
सचक्रवर्गोपि एतेषु अतः पुरेषु दृश्यते । पूर्वमेव वृत्तनेपायो वर्तत इत्यर्थः । शार्दूल-
विप्रीडित वृत्तम् ॥ ४ ॥

सा वासवदत्ता वीणाहस्तया काञ्चनमालयानुगम्यमाना गन्धर्वशालं
प्रविष्टा । यावदस्याः कथयामि । (परिक्रमति ।)

(ततः प्रविशति गृहीतवासवदत्तानेपभ्यासनसंधारम्भिका
वीणाहरता काञ्चनमाला च ।)

आर०—हृत्वा काञ्चनमाले कस्मात्पुनश्चिरयत्यद्यापि वीणाचार्यः ।
(हृत्वा कञ्चनमाले कील उण चिराददि अत्र वि वीणाआरिभो ।) —

काञ्च०—भर्तृदारिके दृष्टस्तेनैक उन्मत्तः । तस्य वचनं श्रुत्वा
चित्रेण भावितोऽपहसंस्तिष्ठति । (भर्तृदारिके दिष्टे देण एको उन्मत्तो । तस्य
वचनं सुणिअ विसेण भाविदो ओहसन्तो चिद्र ।)

आर०—(सहस्ततालं विहस्य ।) हृत्ते सुष्टुतं पृच्छति । सदृशाः
सदृशे रजन्त इति द्वावत्रोन्मत्तौ । (दृष्टे सुष्टु एदं पृच्छदि । सरिसा सरिसे
रजन्तिति दुवे एत्थ उम्मत्ता ।)

साङ्कृत्यायनी—राजपुत्र्याः सदृशमाकारं पश्याम्यस्यास्तादृशेना-
कारेणावश्यं त्वदीयां भूमिकां संभावयिष्यति ।

कञ्चुकी—(उपसृत्य ।) राजपुत्रि देवस्त्वामाज्ञापयति । श्वोऽव-
श्यमस्माभिर्वीणां वादयन्ती श्रोतव्या । तच्चया नवतन्त्रीसुजया
घोषवत्या स्वेयमिति ।

आर०—आर्य यद्येवं लघु वीणाचार्यं विसर्जय । (अयं जद एब्बं लघु
वीणाआरिअं विसर्जेहि ।)

कञ्चुकी—एष वत्सरानं प्रेषयामि । (इति निष्क्रान्तः ।)

आर०—काञ्चनमाले उपनय मे घोषवती यावदस्यास्तन्त्रीः परीक्षे ।
(कञ्चनमाले अवणेहि मे घोषवती जाव से लंतीओ परिक्षेमि ।)

(काञ्चनमाला वीणामर्षयति । आरम्भिकोत्तरे वीणां हृत्वा सारयति ।)

(ततः प्रविशति गृहीतवासवदत्तानेपभ्या मनोऽन्ता ।)

वासवदत्ताय वासवदत्तावेवधारिणी आरम्भिका देया । गन्धर्वशाला प्रेषादृष्टम् । चित्रेण
भावितो वैचित्र्यहृतचित्तः । राहस्ततालं हरती प्रताप्य । सदृशाः सदृशे ३०—सर्वे सगन्धेषु
विधसिति । द्वावप्यप्रारम्भिकौ । इति समानार्थं वचनं शाकुन्तले । तादृशेन राजपुत्र्युचिनेन ।
घोषवत्या वीकया सहितया । लघु लीप्रम् । समदनावस्थो राजा स्वमनोवस्थामाह-

१ चिरयतेष्ट. २ सुणिअ नेण भाविदुत्थो हसन्तो (भावितापो हसन्). ३ सुष्टुनद-
वचने (भगीअदि)—रजन्मत्तज्ज. ४ राजपुत्रि सादृशमाका०. :

२ मनोरमा—(स्वगतम् ।) विरयति खलु महाराजः । किं न कथितं वसन्तकेन । अथवा देव्या विभेति । यदीदानीमागच्छेत्ततो रमणीयं भवेत् । (विश्रज्जि क्लृप्त महाराजो किं न कहिदं वसन्तएण । अहवा देवीए भाअदि । जइ दाणिं आअच्छे ततो रमणिउज्जं हवे ।)

(संत प्रविशति राजावगुण्डितशरीरो विदूषकश्च ।)

राजा—

संतार्थं प्रथमं तथा न कुरुते शीतांशुरद्यैव मे

निश्वासा ग्लपयन्त्यजस्तमधुनैवोष्णास्तथा नाधरम् ।

संप्रत्येव मनो न शून्यमलसान्यद्भानि नो पूर्वव-

दुःखं याति मनोरथेषु तनुतां संचिन्त्यमानेष्वपि ॥ ५ ॥

वयस्य सत्यमेवोक्तं मनोरमया । ययैषा मम प्रियसखी महाराजस्य देव्या दर्शनपथादपि रक्षते तदयं समागमोपायः । अद्य रात्रावस्माभिरुदयनचरितं नाम नाटक देव्याः पुरतो नर्तितव्यम् । तत्रारण्यिका वासव-दत्ता भविष्यति । अहमपि वत्सरानः । तच्चरितेनैव सर्वं शिक्षितव्यम् । तदागत्य स्वयमेव स्वा भूमिकां कुर्वाणः समागमोत्सवमनुभवत्विति ।

विदूषकः—यदि मां न प्रत्याययस्येषा मनोरमा तव वेपं धारयन्ती तिष्ठति । तदुपसृत्य स्वयमेव पृच्छ । (जइ मं ण पत्तिआअखि एसा मनो-रमा तुइ वेस धारयन्ती विट्ठ । ता उवसाण्णिअ सअं एव पुच्छ ।)

राजा—(मनोरमामुपसृत्य ।) मनोरमे सत्यमिदं यद्वसन्तकोऽभिषेते ।

मनोरमा—भर्तः सत्यमेव । मण्डयैतैराभरणैरात्मानम् । (इत्याभर-णान्यद्वाद्वतार्यं रात्रौ समर्पयति ।) (मष्टा संर्ष एव । मण्डअ एदेहि आभरणेहि अण्णाण)
(राजा परिदधाति ।)

संतार्थमिति । शीतांशु चन्द्रमा मे मम प्रथमं पूर्वं तथा सतापमभरोत् तथा अयैर न कुरुते । तथा उष्णा निश्वासा अधुनैव प्राप्यसा तथा अजस्तमनवरतमपरं न ग्लपयन्ति । सम्प्रत्येव पूर्ववत् मनो न शून्यमलसानि य नो नात्मानानि । तथाहि मनोरथेषु संचिन्त्यमानेषु सम्पन्नप्राया इति चिन्त्यमानेष्वपि दुःखं मनस्तापं तनुतां याति हस्योभयति ॥ शार्दूलविक्रीडितं छन्दः ॥ ५ ॥ निश्चयेन निगूढम् । उद्देशः कथासदृशः । शीतां वादयन् वीणावादनशिक्षणप्रसङ्गेन । मय्यनुसृतं जनयित्वेत्यर्थः । पञ्चाक्षरेण अवनिष्कामान्वित्य । आवदिमकप्रवेशभूषणार्थमिदम् ।

विदूषकः—एते खलु राजानो दास्योपि एवं मर्त्यन्ते । अहो कार्यस्य गुरुता । (एदे. कबु राणाओ दास्योए वि एवं णच्चाविअस्ति । अहो कजस्स गरुअदा ।)

राजा—(विहस्य ।) मूर्ख नैव कालः परिहासस्य । निभृतेन चित्रशालां प्रविश्य मनोरमया सहासमनृतं पश्यता स्वीयताम् ।

(उभौ तथा कुस्तः ।)

आरण्यिका—काञ्चनमाले तिष्ठतु वीणा । प्रक्ष्यामि तावत्किमपि । (काञ्चनमाले विह्वु वीणा । पुच्छिस्सं दाव किं वि ।)

राजा—शृणोमि तावत्कृतमोऽयमुद्देशो वर्तते । (इत्यवहितः शृणोति ।)

काञ्चनमाला—पृच्छतु मर्तृदारिका । (पुच्छतु भट्टिदारिका ।)

आर०—सत्यमेव तातो मन्त्रयते एवं यथा—यदि वीणां वादयन्न-
पहरति मां वत्सरानोऽवश्यं बन्धनान्मुञ्चामीति । (सच्च एव तातो मन्तेदि
एवं जह जह वीणं वादयन्तो अवहरेदि मं वच्छराओ अवस्सं बन्धणादो मुञ्चेमिस्ति ।)

राजा—(प्रविश्य पटाक्षेपेण सहर्षं वस्त्रान्ते प्रेषितं बध्नाति ।) एवमेतत् ।
कः संदेहः ।

सपरिजनं प्रद्योतं विस्मयमुपनीय वादयन्वीणाम् ।

वासवदत्तामपहरामि न चिरादेवेति पश्यामि ॥ ६ ॥

यतः सुसंविहितं सर्वं गौगन्धरायणेन ।

वासवदत्ता—(सहसोरथाय ।) जयतु जयत्वार्यपुत्रः । (जेदु जेदु
अचउत्तो ।)

राजा—(स्वगतम् ।) कथं प्रत्यभिज्ञातोऽस्मि देव्या ।

साङ्कन्त्यायनी—(सस्मितम् ।) राजपुत्रि अलमलं संध्रमेण ।

प्रेक्षणीयकमेतत् ।

प्रथितं वध्नाति शुभशकुनं दृष्ट्वाऽभिमतसिद्धिसूचनार्थं वस्त्रपल्लवप्रन्थिवन्धनं लोकरीतिः ।
सपरिजनमिति । वीणां वादयन् मनोहारिणा वीणावादनेनेत्यर्थः । प्रद्योतं महासेनं
सपरिजनं विस्मयमुपनीय प्रापय्य । वासवदत्तां न चिरादेवापहरामि अपहरिष्यामीति
पश्यामि मन्ये । एतदुत्तरार्धं शृत्वा लक्षणानुसारं नातिमनोहरं वेति व्यक्तम् ॥ ६ ॥
सुसंविहितमिति पाठे सम्भवगोमिधौ स्थापितम् । गौगन्धरायणे उदयनस्य प्रधानमाल्यः ।

१ दासीज (दास्य इव). २ प्रन्थि. ३ वस्त्रापहरणमपि; दत्ताहरण; पदवाच्यह.
४ सुसंविहितं.

राजा—(आत्मगत सहर्षम्) इदानीमुच्छ्वसितोऽस्मि ।

वासवदत्ता—(सविलक्षस्मितमुपविश्य ।) कथं मनोरमैषा । मया पुनर्जातिमार्यपुत्र एष इति । साधु मनोरमे साधु । शोभनं नर्तितम् । (कर्हं मनोरमौ एतां । मए उण जाणिदं भवउत्तो एसोति । साहु मनोरमे साहु । सोहण णचिदं ।)

साङ्गत्या०—राजपुत्रि स्थान एव कृतौ भ्रान्तिस्ते मनोरमया । पश्य ।

रूपं तच्चयनोत्सवास्पदमिदं वेपः स एवोज्ज्वलः
सा मत्तद्विरदोचिता गतिरियं तत्सत्त्वमत्यूर्जितम् ।

लीला सैव स एव सान्द्रजलवहादानुकारी स्वरः
साक्षाद्दृशित एष नः कुशलया वत्सेश एवानया ॥ ७ ॥

वासवदत्ता—हस्ते इन्दीवरिके बद्धेनार्यपुत्रेणाहं वीणां शिक्षिता । तदस्य कुरु नीलोत्पलदामकेन निगडनम् । (शिस्तोऽपनीय नीलोत्पलदामार्ययति ।) (हस्ते इन्दीवरिण । बद्धेन अञ्जउतेण अहं वीणं सिक्खविदा । तां से करेहि नीलोत्पलदामरणं निअलणम् ।)

(इन्दीवरिका तथा कृत्वा पुनस्तत्रैवोपविशति ।)

आरण्यिका—काञ्चनमाले कथय कथय । ननु सत्यमेव मन्त्रयते तातो यदि वीणा वादयत्तपहरति मा वत्सरानस्ततोऽवश्यं वन्धनान्मुञ्चामीति । (कञ्चनमाले कहेहि कहेहि । ण सध एव मतेदि तादो जद वीण वादअन्तो अवहरोदे म वच्छराओ तसो अवस्सं वचणादो मुखेमिति ।)

काञ्चनमाला—भर्तृदारिके सत्यम् । तथा कुरु यथा वत्सरानस्यावश्यं बहुमता भवामि । (भर्तृदारिण सच । तह करेहि जह वच्छराअस्स अवस्स बहुमदा होसि ।)

रूपमिति । इदं दृश्यमानं पृथीतस्मराय भूमिकाया मनोरमाया नयनानन्दरूप तद्वत्सरानस्यैव । तदभिन्नमेव । उज्ज्वल वेप स एव । इयमनया प्रसङ्गोद्भूता मत्तद्विरदस्य मत्तगवस्योचिता तन्मदृशी गति सैव । उदयनस्यैव । अत्यूर्जित अतिमहद सत्त्व मनोगाम्भीर्यं पैरुय वा तंदन । लीला सैव । सान्द्र जल व जलदस्तस्य हाद स्वनस्तमनुकरोतीति तथा । तमदृश । स्वर स एव । एव कुशलया नाट्यचतुरया अनया एष वत्सेश एव न दर्शित । साङ्गविकीर्तितं वृत्तम् ॥ ७ ॥

काश्चनमाला—(आरम्भिकाया आसनं निर्दिश्य ।) इहैवोपविशतु उपा-
ध्यायः । (इह एव उपविशतु उपज्ज्ञाओ ।)

राजा—(जगदिस्य ।) राजपुत्री हेन्दानीमुपविशतु ।

काञ्चनमाला—(संहितम् ।) इदानीमेव भर्तृदारिका विद्यमानेन
तदहृत्येवैपोपाध्यायपीठिकायाः । (दाणि एव
सिदा तुश्नेहि । ता अरुदि एव एसा जवञ्जाअपीठिआए)
इयमर्धासनस्य । राजपुत्रि स्थायताम् ।

(भिक्षा काममनां पश्यति ।)

प्रस्मिताम् ।) भर्तृदारिके उपविश । कोऽत्र दोषः ।

(भट्टिदारिण उवविस । को एत्थ दोसो । सिस्सविसेना

श्रिया सलज्जमुपविशति ।)

भम् ।) भगवत्याधिकं कल्पितं काव्यम् । न खल्वहं
पुत्रेण सहोपविष्टा । (भगवतायै भद्रिणं कल्पितं
एकाक्षरेण अञ्जुत्तरेण सह उवविष्टा ।)

नः श्रोतामिच्छाणि । वादय वीणास्र ।

मेताम् ।) काञ्चनमाले पिरं खलु मम वादयन्त्याः

निःसहान्यज्ञानि । तन्न शक्नोमि वादयितुम् ।

अन्तीए परिससगो जादो । दाणि निरसहाईं अद्दाई ।

अध्याय सुष्ठु परिश्रान्ता भर्तृदारिका । कपो-
लतलबद्धस्वेदल्लायाः पदयास्या वेपते अग्रहस्तौ । तत्समाश्वस्ता भवतु
मुहूर्तम् । (ज्येष्ठाथ सुष्ठु परिश्रान्ता भर्तृदारिका । कपोलतलबद्धनेत्रललापेन
ते वेवन्ति अग्रहस्था । ता समस्तता होतु मुहूर्तम् ।)

राजा--काञ्चनमाले सूक्तमभिहितम् । (हस्तेन प्रदीपमिच्छति ।)

(भारण्यिका हस्तमपसारयति ।)

अस्मादित्युपाध्यायः । विद्यामानेन ज्ञानविद्यात्रावीज्यप्रसंगेत्यर्थः । वसोन्तले ददा
त्येदच्छा मस्याः । अणौ च लो हम्नो च इति वसंधारयः । हस्ताग्रहत्तयोर्गुण्युणिनो
भेदाभेदादिति वामनः ।

१ विद्याद्वयपरिभाषायाचरितिकम्भि. २ उपद्रिवा (उपदिष्टता). ३ विद्वत्कमजालका । ४ इति.

आर०—(स्पर्शविशेषं नाटयन्ती ।) हा धिक् हा धिक् । एतां मनोरमां सृशन्त्या अनर्थमेव मेऽङ्गानि कुर्वन्ति । (हृदि हृदि । एवं मणोरमं परिमन्तीए अणत्थं एव्व मे अङ्गाई फरेन्ति ।)

[वासवदत्ता—(सहसोत्थाय ।) भगवति पश्य त्वम् । अहं पुनरलीकं न पारयामि प्रेक्षितुम् । (भगवदि पेक्ख तुमं । अहं उण अलिअं ण पारेमि पेक्खिहुं ।)

साङ्कृत्यायनी—राजपुत्रि धर्मशास्त्रविहित एष गान्धर्वो विवाहः । किमत्र लज्जास्थानम् । प्रेक्षणीयकमिदम् । तन्न युक्तमस्थाने रसभङ्गं कृत्वा गन्तुम् ।

(वासवदत्ता परिक्रामति ।)

इन्दीवरिका—(विलोक्य ।) भट्टिनि वसन्तकश्चित्रशालाद्वारे प्रसुप्तस्तिष्ठति । (भट्टिणि वसन्तओ नित्तसालादुवारे पसुतो चिद्द ।)

वासवदत्ता—(निश्चय ।) वसन्तक एवैषः । (विचिन्त्य ।) राज्ञाप्यत्र भवितव्यम् । तद्बोधयित्वा प्रक्ष्यामि तावदेनम् । (प्रबोधयति ।) (वसन्तओ एव्व एसो । रण्णा वि एत्थ होदव्वं । ता बंधिअ पुछिस्से दाव णं ।)

विदूषकः—(निद्राजडमुत्थाय सहसा विलोक्य ।) मनोरमे किं नर्तित्वागतः प्रियवयस्यः । अथवा नृत्यत्येव । (मणोरमे किं णच्चिअ आअदो विअअस्सो । आदु णच्चदि एव्व ।)

वासवदत्ता—(सविपादम् ।) कथमार्यपुत्रो नृत्यति । मनोरमेदानीं कुत्र । (कहं अज्जउत्तो णच्चदि । मणोरमा दाणि कहिं ।)

विदूषकः—एषा चित्रशालायां तिष्ठति । (एसा चित्तसालाए चिद्द ।)

मनो०—(सभयमात्मगतम् ।) कथमन्यथैव हृदये कृत्वा देव्या मन्त्रितम् । एतेनापि मूर्खबटुकेनान्यथैव बुद्ध्वा सर्वमाकुलीकृतम् । (कहं अण्णाहा एव्व

अनर्थमिव मेद्धानि कुर्वन्ति कोपि दुःसहो मनोविहारो मेद्धानि प्रज्वल्यतीत्यर्थः । विकुर्वन्त इति पाठे गदनविहारवसानि भवन्तीत्यर्थः । अलीकमजास्तवम्* । गान्धर्वः—सदुक्तं—क्षत्रियस्य तु गान्धर्वो विवाहः श्रेष्ठ उच्यते । इति । अत्र मनुः—इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो गैधुन्यः कामसंभवः ॥ इति । अस्थाने अकारणे अनुचिते काले वा । कुत्सितः बटुः बटुकः । कुत्सायां कन् ।

१ = न्दीए अण्णहत्थेण एव्व विफेरन्ति (न्त्या अण्णहत्थेनैव विकुर्वन्ति),

हिभङ्ग करिअ देवीए मन्तिदं । एदेण वि सुवसवहुएण अण्णहा एव्व सुद्धिअ सब्बं वाउलीकिद ।)

वासवदत्ता—(सरोपं हसन्ती ।) साधु मनोरमे साधु । शोभनं त्वया नर्तितम् । (साहु मनोरमे साहु । सोहणं तुए णविद ।)

मनो०—(समय कम्पमाना पादयोनिपत्य ।) भट्टिनि न खल्वहम-
त्रापराध्यामि । एतेन खलु हताशेन बलादलंकरणानि गृहीत्वा द्वार-
स्थितेनेह निरुद्धा । न पुनर्ममाक्रन्दन्त्याः शब्दो मुरजनिर्वोपान्तरितः
केनापि श्रुतः । (भट्टिणि ण हु अहं एत्थं अवरज्झामि । एदेण तु हवायेण बलादो
अलंकरणानि मेहिअ दुवारदिदेण इह अरिद्धा ।) ण उणं महं अक्रन्दन्तीए सद्दो मुरजणि-
ग्योसन्तरिओ केण वि सुदो ।)

वासवदत्ता—हजे उत्तिष्ठ । ज्ञातं सवम् । वसन्तकः सत्त्वार-
प्यिकावृत्तान्तनाटके सूत्रधारः । (हजे उट्टिहि । जाणिदं सब्बं । वसन्तओ कसु
आरणिआउत्तन्ताण्डए सुतधारो ।)

विदूषकः—स्वयमेव चिन्तय । कुत्रारप्यिक्य कुत्र वसन्तक इति ।
(सअं एत्थं चिन्तेहि । कीहं आरणिआ कीहं वसन्तओति ।)

वासवदत्ता—मनोरमे सुगृहीतं कृत्वैनमागच्छ तावत् । प्रेक्षणी-
यमस्य पश्यामि । (मनोरमे सुगृहीतं करिअ णं आअच्छ दाव । पेक्खणीअ से
पेक्खअस्सि ।)

मनो०—(स्वगतम् ।) इदानीं समाश्वसितास्मि (विदूषकं करे क्कामि ।
प्रकाशम् ।) हताश इदानीमनुभवात्मनो दुर्नयस्य फलम् । (दाणि
समस्ससिदद्धि । हदास दाणि अणुभव अत्तणो दुण्णअस्स फल ।)

वासवदत्ता—(ससभ्रममुपसृत्य ।) आर्यपुत्र प्रतिहतमेतदमङ्गलम् ।
(इति पादयोर्नीलोत्पलद्रामौपनयन्ती सोत्प्रांसम् ।) मर्षत्वार्यपुत्रो यन्मनोरमेति
कृत्वा नीलोत्पलद्रामकेन बन्धितोऽस्ति । (अज्जउत्त पडिहदं एदं अमङ्गलं ।
मरिसदु अज्जउत्तो ज मनोरमेति करिअ णील्लपलद्रामएण कप्पाविदोसि ।)

(आरप्यिका सभयमपश्यत्य तिष्ठति ।)

आरप्यिकाया, वृत्तान्तो नृपेण समागम इत्यर्थः । न एव नाटकं तत्र सूत्रधारो योजकः । गुह्य-
होतुं सुरक्षम् । दुर्नयस्याकुटिलनीते । स्वसमीक्ष्यकारिताया इत्यर्थः । अन्यदन्त्यापरिणामि ।

१ सुखं (सुखंति०), मर आकन्दिदोषि, करिदो (शान्तिरिति) न केण वि सद्दो
२ आअच्छ । पेक्ख से पेक्खअ ३ अपनयति । ४ (सोत्प्रांसं) मर्षयतु इत्यादि राजा
वेत्तुमं मादयति । इत्येतरं परस्परानुवर्तते पुस्तकान्तरैः । ज इत्यत्र द्वये इ पा थ

राजा—(सहस्रोत्थाय विदूषकं मनोरमां च दृष्ट्वात्मगतम् ।) कथं विज्ञातो-
स्मि देव्या । (वैलढ्यं नाटयति ।)

साङ्कृत्यायनी—(सर्वानवलोक्य सस्मितम् ।) कथमन्यदेवेदं प्रेक्षणी-
यकं संवृत्तम् । अभूमिरियमस्मद्विधानम् । (इति निजान्ता ।)

राजा—(स्वगतम् ।) अपूर्वोऽयं कोपप्रकारः । दुर्लभमत्रानुनयं
पश्यामि । (विचिन्त्य ।) एवं तावत्करिष्ये । (प्रकाशम् ।) देवि
त्यज्यतां कोपः ।

वासवदत्ता—आर्यपुत्र कोऽत्र कुपितः । (अजउत्त को एव इविदो)

राजा—कथं न कुपितासि ।

श्लिग्धं यद्यपि वीक्षितं नयनयोस्ताम्ना तथापि ह्युति-
माधुर्येऽपि साते स्वललत्यनुपदं ते गद्वदा धागियम् ।

निश्वासा नियता अपि स्तनभरोत्कम्पेन संलक्षिताः

कोपस्ते प्रकटप्रयत्नविधृतोऽप्येष स्फुटं लक्ष्यते ॥ ११ ॥

(पादयोर्निपत्य ।) प्रसीद प्रिये प्रसीद ।

वासवदत्ता—आरण्याके त्वं कुपितेति संभाषयन्त्यार्यपुत्रः प्रिये
प्रसीदिति प्रसादयति । तदुपसर्प । (इति हस्तेनारुपंति ।) (आरण्या ए तुमं
शुविदति संभाषयन्तो अजउत्तो विप परीदति पमादअदि । ता उवगप ।)

आर०—(ममयम् ।) भट्टिनि न खल्वहं किमपि जानामि ।
(भट्टिणि न हु अई किं वि जानामि ।)

वासवदत्ता—आरण्याके त्वं कथं न जानासि । इदानीं ते शिक्ष-
यामि । इन्द्रीवरिके गृहणीनाम् । (आरण्या ए तुमं वदं न आणासि ।
दामि दे शिक्षावेमि । इन्द्रीवरिण मेव एदं ।)

विदूषकः—भरति अद्य कौमुदीमहोत्सवे तव वित्तमपहतुं वय-
स्येन प्रेक्षणीयमनुष्ठितम् । (होदि अजउ कोमुदीमहोत्सवे दुद वित्तं अवददिदुं
वअरगेण वेरगणीअे अनुविदिदं ।)

श्लिग्धमिति । यद्यपि श्लिग्धं प्रेक्षणीयं वीक्षितमीक्षणं तथापि नयनयोः ह्युतिः तात्मा ।
ताम्रत्वं कोणात् । माधुर्यं मधुरि । काव्यतो मधुरे भावमाणाया असीत्यर्थः । तं तत्र गद्वदा
अस्तुतं प्रसीमाना वागनुपदं पदे पदे स्मरति । निश्वासाः नियता निश्वासा अपि
स्तनयोः उक्तम्पेन संलक्षिताः स्फुटं लक्ष्यः । एवमेव ते कोपः प्रकटेन स्फुटेन प्रयत्नेन
निर्गम्यन्ते । गद्वदेति स्फुटं प्रकटे लक्ष्यते । आरुतं ० इत्यम् ॥ ११ ॥ तत्र विष्णुमहोत्सवार्थं
तत्र रचनामर्थमित्यर्थः ।

वासवदत्ता—एतं शुष्माकं दुर्नयं प्रेक्ष्य हासो मे जायते । (एदं
दुष्पाणं दुष्पात्रं पेक्खिअ हासो मे जाअदि ।)

राजा—देवि अलमन्यया विकल्पितेनै । पश्य ।

भ्रमद्वैः क्रियते ललाटशशिनः कस्मात्कलङ्को मुग्धा
वाताकम्पितेवभृजीवसमतां नीतोऽधरः किं स्फुरन् ।
मध्यश्चाधिककम्पितस्तनभरेणायं पुनः खिद्यते

कोपं मुञ्च तथैव चित्तहरणायैतन्मया क्रीडितम् ॥ १४ ॥

देवि प्रसीद प्रसीद । (इति पौदयोः पतति ।)

वासवदत्ता—हृन्ने निवृत्तं प्रेक्षणकम् । तदेहि । अम्यन्तरमेव
प्रविशावः । (इति निष्क्रान्ता ।) (हृष्टे गितुतं पेक्खणं । ता एहि । अम्य-
न्तरं एव पविससि ।)

इति गर्भनाटकम् ।

राजा—(विलोक्य ।) कथमकृत्यैव प्रसादं गता देवी ।

स्वेदाम्मः कणाभिन्नभीषणतरभूमद्भमेकं रुपा
त्रासेनापरस्तुप्तुतोऽस्तुतमृगन्यालोलनेत्रोत्पलम् ।

उत्पत्त्यन्नदमप्रतो मुखमिदं देव्याः प्रियायास्तथा
भीतश्चोत्सुकमानसश्च महति क्षितोऽस्म्यहं संकटे ॥ १५ ॥

तद्यावदिदानीं शयनीयं गत्वा देव्याः प्रसादनोपायं चिन्तयामि ।

(इति निष्क्रान्ताः सर्वे ।)

इति तृतीयोऽङ्कः ।

अन्यथाविकल्पितेन अहमारम्भिकायामासक्त इत्यादिसंशयेन । भूमद्वैरिति ।
कस्मात्किं हेतुना ललाटेव शशी तस्य भूमद्वैः कोपजनितभूविकारेः मुग्धा व्यर्थ-
मकारणमिति यावत् । कलङ्कः क्रियते । ललाटशशी मलिनीक्रियते इत्यर्थः ।
किं किमर्थं स्फुरन् कोपाकम्पमानः अधरः चातेनाकम्पितं यद्भृजीवसमुं तस्य
समतां तुल्यतां नीतः । कस्मात्पुनः अयं मध्यः अधिकं बल्यत्कम्पितो यौ स्तनौ तयोः
भारेण खिद्यते खेदं प्राप्यते । कोपं मुञ्च यतो मया तव चित्तहरणायैतत् क्रीडितम् ।
शार्दूलविक्रीडितं वृत्तम् ॥ १४ ॥

स्वेदाम्मः इति । रुपा श्रोत्रेण हेतुभूतेन उत्पन्ना ये स्वेदाम्म कणा धर्मेजलधिन्द-
वस्तैः भिन्नं चित्तं यत् तत् भीषणतरा अतिसयेन भीषणा तथा भूमद्वा यत्र तादृक् च
इदं पुरोदृश्यमानं देव्या मुखमेवम् । त्रासेन भयेन उत्तुलितोत्तुतो वेगादग्रे धावन्त्यौ मृग-
स्तस्येव व्यालोलो अतिवचले नेत्रोत्पले नेत्रकमले यस्य तादृक् प्रियाया आरम्भिकाया
ददमपरं मुखमप्युत्पत्त्यन् विभावयन् अहं भीतश्च उत्सुकमानसश्च सन्महति संकटे
क्षितोऽस्मि । शार्दूलः वृत्तम् ॥ १५ ॥ इति तृतीयोऽङ्कः ।

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशति मनोरमा)

मनोरमा—(सोद्वेगम् ।) अहो दीर्घरोपता देव्याः । एतावन्तं कालं^१ बद्धाया अपि प्रियसख्या आरण्यिकाया उपर्यनुकम्पां न गृह्णाति । सा तपस्विन्यात्मनो बन्धनस्य क्लेशेन तथा न संतप्यते यथा भर्तुर्दर्शननिरा-
शतया । ईदृशं चास्या दुःखं येनाद्यैवात्मानं व्यापादयन्ती मया कथमपि निवारिता । एतं वृत्तान्तं भर्त्रे निवेदयेति वसन्तकं भणित्वागतास्मि ।
(अहो दिग्बरोसदा देवीए । ऐनिअं कालं बद्धाए पिअसहीए आरणिआए उवारी अणुत्तमं ण गेण्हइ । मा तवविमणी अत्तणो बन्धनरस किलेमेण तइ ण संतप्यदि जइ भट्ठिनो दंसणणिरासदाए । ईरिसं व से दुस्सं जेण अज्ज एव्व अत्ताणं वावादअन्ती मए कहं वि णिवारिदा । एदं उत्तन्तं भट्ठिनो णिवेदेहिदि वसन्तअं भणिअ आअदहि ।)

(ततः प्रविशति काञ्चनमाला ।)

काञ्चनमाला—कथमन्विष्यन्त्यापि मया भगवती साङ्कृत्यायनी न दृष्टा । (विलोक्य ।) तदेतामपि तवन्मनोरमां प्रक्ष्यामि । (उपमृश्य ।) मनोरमे अपि जानासि कुत्र भगवती साङ्कृत्यायनीति । (कहं अण्णेसन्तीए वि मए भअवई सङ्खिआअणी ण दिश । ता एदं वि दाव मणोरमं पुच्छिस्सं । मणोरमे अवि जानासि कहिं भअवई सङ्खिआअणिति ।)

मनोरमा—(विलोक्यार्थं प्रमृज्य ।) हला काञ्चनमाले दृष्टा । किं पुनस्तया प्रयोजनम् । (हला कथणमाले दिशं । किं उण ताए पओअणं ।)

काञ्चनमाला—मनोरमे अद्य देव्याङ्गारवत्या लेखः प्रेषितः । तस्मिन्वाचिते बाष्पपूर्णनयना दृढं संतप्तुमारब्धा देवी । तद्विनोदननिमित्तं तस्या भगवतीमन्विष्यामि । (मणोरमे अज्ज देवीए अङ्गारवदीए खेदो गेसिदो^२ । तस्सि वाचिदे वाक्पुण्णअणा दिदं संतप्पिदुं आरद्धा देवी । ता विगोदणणिमित्तं ताए भअवदि अण्णेरामि ।)

अथ चतुर्थाङ्के अवशिष्टे अवमर्गनिर्हरणगन्धी निर्वाहने । तत्र निष्क्रान्ता मनोरमा ततः प्रविशति मनोरमया धृता शत्रिप्रवेगमात्मानं नाटयन्ती आरण्यिका एवेताव-
पर्यन्तं वासवदत्ताप्रगत्या निरपायप्रियदर्शिताप्राप्त्यवगायात्माऽनमर्शगन्धिः । अथ वासवदत्ताप्रसादमिच्छतो वासवाजस्य प्रवेशं शून्यविदुं प्रवेशाङ्गमारभते ततः प्रविशति मनोरमेति । तपस्विन्यनुकम्पार्हो । अङ्गारवती प्रयोनस्य पत्नी वासवदत्ताया माता । तद्विनोदननिमित्तं तस्या दुःखास्यापमार्जनार्थमन्विष्यः ।

मनोरमा—हला किं पुनस्तस्मिंश्चेत् आलिखितम् । (हला किं उण तस्मिं लेहे आलिहिदं ।)

काञ्चनमाला—या मम भगिनी सा तव जनन्येव । तस्या भर्ता हृदवर्मा तातसूते । तत्तव किमेतदास्यातव्यम् । तस्य समधिकं संवत्सरं कालेद्ब्रह्मतेन बद्धस्य । तन्न युक्तमेतं वृत्तान्तमनिष्टं श्रुत्वा समीपस्थितस्य समर्थस्य भर्तुस्त एवमुदासीनत्वमवलम्बितुमिति । (जा मह भर्तुणी सा तव जणणी एव । ताए भत्ता दिववम्मा तादो दे । ता तव किं एदं आअविस्स-दव्वं । तस्स समहिअ सबच्छरं कलिद्दहदएण बद्धस्स । ता न जुत्त एदं उत्तन्तं अणिदं सुणिअ समीपदिस्स समत्पस्स भत्तुणो दे एवं उदासीणत्तण ओलम्बितुमिति ।)

मनोरमा—हला काञ्चनमाले । यदा तावदयं वृत्तान्तो भट्टिन्यै न केनापि विज्ञापितव्य इति भर्त्राज्ञप्तं तत्केन पुनरिदानीं स लेखः । (हला कञ्चनमाले जेदा दाव अयं उत्तन्तो भट्टिणीए ण केण वि भट्टिणा आणत्ता ता केण उण दायि सो लेखो सुणविदो ।)

काञ्चनमाला—अनुवाच्य तूष्णींभूताया मम हस्तमेव भट्टिन्या वाचितः । (अणुवादअ कुण्डीगूडाए मह ८ १५० भट्टिणीए वादो ।)

मनोरमा—तेन गच्छ त्वम् । एषा खलु देवी लभ्यां तिष्ठति । (तेण गच्छ तुमं । एसा कखु देवी होए चिदर ।)

काञ्चनमाला—तेन हि भट्टिनीसमाशं गन्ता । (तेण हि भट्टिनीसमाशं गमिस्सं ।)

मनोरमा—चिरं खलु म निर्विण्णा सा तपस्विन्यात्मनो जीवितेन । तत्तत्रैव गच्छामि । (इति निष्क्रान्ता ।) (चिरं ५ आअदाए । दिदं च निर्विण्णा सा तवस्मिणी अतणो जीविते भवे । ता ताहि एव गच्छमि ।)

(इति प्रवेशकः ।)

समर्थस्य प्रभाववत् । दन्तबलभी हस्तिदन्ता । महागतीतिरनिष्टमित्यर्थः । प्रवेशकः तद्देवानुदात्तोक्त्या

१ भट्टिणीया. २ युक्तमेतं अनायासित्वम समीपं. (यतः). ४ वादव्यो (वाचयितव्यः). ५ ता (ततः).

राजा—(सहर्षम् ।) वयस्य त्वरिततरमभिधीयताम् ।

विदूषकः—भो त्वं तावदनेकसमरसंग्रहप्रभावबाहुशाली । पुनरप्य-
नेकगजतुरगपदातिदुर्विषहबलममुदितः । तत्सर्वबलसंदोहेनान्तःपुरं सुपीडित
कृत्वेदानीमेवारण्यिका मोक्षय । (भो गुप्त दाव अणेअसमरसंग्रहप्रभावबाहु-
शाली । पुणो वि अणेअमभतुरगपदातिदुर्विषहबलसमुदिवो । ता राव्वत्तसदोहेण
अन्तेउरं सुपीडित करिअ दाणि एव्व आरणिअं मुक्खोदि ।)

राजा—वयस्य अशक्यमुपादिष्टम् ।

विदूषकः—किमत्राशक्यम् । यतस्तानत्कुञ्जवामनवृद्धकथुकि-
वर्जितो मनुष्योऽपरो नास्ति तत्र । (किं एव्य असक । जदो दाव कुञ्जवामन
पुण्णवुदयविदो मणुस्सो अपरो णास्सि तदि ।)

राजा—(तावत्तम्) मूर्ख किमसंबद्ध प्रत्यासि । देव्याः प्रसादं
मुक्त्वा नान्यस्तस्या मोक्षेणाभ्युपायः । तत्कथय कथं देवी प्रसादयामि ।

विदूषकः—भो. मासोपवासं कृत्वा जीवितं धारय । एव देवी
✓ वण्डी प्रसत्स्यति । (भो आसोपवास करिअ जीविदं धोरेदि । एव्व देवी वण्डी
णमीदिस्सदि ।)

राजाः—(विदस्य ।) अतं परिहासेन । कथय कथं देवी
प्रसादयामि ।

धृष्टः किं पुरतोऽवबुध्य विदसन्मृक्षामि कण्ठे प्रियां

किं वा चादुशतप्रपञ्चरचनाप्रीतिं करिष्यामि ताम् ।

किं तिष्ठामि कृत्तात्रालिर्निपतितो देव्याः पुरः पादयोः

सत्यं सत्यमदो न घेडधनुनयो देव्या. कथं स्यादिति ॥१॥

अनेके ये मगरु मपरा सज्जमे छपरंगतय प्रभान मयोरसहस्र्या
पादुभ्यां वण्णसमी । पादान्तेरे अनेकमरमणेषु ये प्रदासरी अडित
पादु माउ मयनरवि दम्य स । अनदे म ते मज्जा नुरगण पदातय
पत्तय से दुर्दिदं मणुभि सोदुमगाय मडल रेना तेन ममुदित पुण्ण उप्पयो वा ।
मज्जादेदेव मज्जासुदायन । पुण्णो यमदुता यमना मज्जा वडा वडुदिग्ग ।
सोदि दुर्दिद इय्ये । प्रमज्जति प्रमदेमर्त्ता । धृष्ट इति । भूय येव दावन्
पुरा मिथोरेनि वेव । एव्व मज्जासुदाय निग्ग विदय प्रिया वडे मज्जा मि अज्जि
अरवि । इति ता पादनां मज्जासुदायनां एव्व प्रदेन निग्गेण प्रेने करिष्यामि ।

—१ अष्टाद्विंशः २ (अष्टाद्विंशः २) ३ एवम् (अष्टाद्विंशः) ४ ए-
वम् ५ अष्टाद्विंशः ६ अष्टाद्विंशः ७ एवम्

तदेहि । देवीसकाशमेव गच्छावः ।

विदूषकः—भोः गच्छ त्वम् । अहं पुनरिदानीमेव बन्धनात्कथमपि परिभ्रष्ट्यागतोऽस्मि । तन्न गमिष्यामि । (भो गच्छ तुमं । अहं दाणि एव्य बन्धणादो कहें वि परिभ्रंसितअ आअदोसि । तो ण गमिस्सं ।)

राजा—(विदूष्य कष्टे गृहीत्वा पलाशिनर्तयति ।) मूर्ख आगम्यनामागम्यताम् । (परिभ्रम्यावलोकय च ।) इयं देवी दन्तबलभीममध्यमध्यास्ते । यावदुपसर्पामि । (सलज्जमुपसर्पति ।)

(वासवदत्ता सखेदमायनादुत्तिष्ठति ।)

राजा—

किं मुक्तमासनमलं मयि संभ्रमेण
नोत्थातुमित्यमुचितं मम तान्तमध्ये ।

दृष्टिप्रसादविधिमात्रहतो जनोऽय-

मत्यादरेण किमिति क्रियते विलक्षः ॥ २ ॥

वासवदत्ता—(मुतं निरूप्य ।) आर्यपुत्र विलक्ष इदानीं त्वं भवसि । (अमउत्तं विलक्षो दाणि मुमं होसि ।)

राजा—प्रिये सत्यमहं विलक्षः । यत्प्रत्यक्षदृष्टापराधोऽपि भवती प्रसादयितुं व्यवसितोऽस्मि ।

साधूत्पायनी—(आसनं निर्दिश्य ।) महाराज क्रियतामासनपरिग्रहः ।

राजा—(आसनं निर्दिश्य ।) इत इतो देव्युपविशतु ।

(वासवदत्ता भूमावुपविशति ।)

राजा—आः कथं भूमावुपविष्टा देवी । अहमप्यत्रैवोपविशामि । (इति भूमावुपविश्य कृनोऽशलिः ।) प्रिये प्रसीद प्रसीद । किमेवं प्रणतेऽपि मयि गम्भीरतरं कोपमुद्बुहसि ।

किं ता देव्याः पुरः पादयोः निपतित निष्ठामि । देव्याः प्रगादने प्रतिपत्तिपूडः अहं सत्यं सत्यं देव्या अनुनयः कथं स्यादिति न वेदि । शाईलवि० वृत्तम् ॥ १ ॥ किं मुक्तामिति । किं किंकारणमागनं मुक्तम् । मयि सम्भ्रमेण उपकारत्वग्या अत्यम् । सम्भ्रमो मातु । हे तान्तमध्ये तान्तः प्रेक्षतुश मध्यो यस्यान्नादृशि । इधमुत्थातुं नोत्तिनम् । दृष्टिः मयि दृष्टिपात एव प्रगादस्तस्य विधिना करणेनैव केचनैव हतः आत्मगाकृनोयं जनः । अहमित्यर्थः । अत्यादरेणानिगम्मानदर्शनेनेत्यर्थः । किमिति विलक्षः मलक्षः क्रियते । यमन्तानिच्छं वृत्तम् ॥ २ ॥ निरूप्य निपुणं दृष्टु । गम्भीरतर-मत्याकृतं गहगापनेतुमराजयमित्यर्थः ।

भूमङ्ग न करोषि रोक्षिषि सुहृत्सुखेक्षणे केवल
नातिप्रस्फुरिताधरानवरत नि श्वासमेवोज्झसि ।

याच नापि दद्मसि लिप्त्रसि परं प्रधाननम्रानना
कोपस्ते स्तिमितो' निपीडयति मा गूढमहारोपम ॥ ३॥

प्रिये प्रसीद प्रसीद । (इति पादयो पतति ।)

वासवदत्ता—अतिसुखितो नन्वमि । किमिदानीं दुःखित जन
विकारयसि । उत्तष्ठै कोऽत्र कुपित । (अदिसुखितो ष सि । किं दायि
दुःखित न ग विज्ञासि । उद्दि को एव कुपितो ।)

साङ्गत्यायनी—उत्तिष्ठ महाराज । किमेन । अन्यदेव तावदु-
द्वेगकारणमस्या ।

राजा—(समभ्रमम्) भगवति विमन्यत् ।

(साङ्गत्यायनी कर्णे कथयति ।)

राजा—(विहस्य) यद्येवमलमुद्वेगेन । मयापि ज्ञातम् । सिद्ध
एवास्मिन्प्रयोजनं देवी तु द्विष्ट्या वर्धयिष्यामीति नोक्तम् । अन्यथा
कथमहं हृद्वर्मवृत्तान्ते विस्त्रब्धस्तिष्ठामि । तत्कृतिमयान्यहानि तद्वाताया
आगतया । इदं च तन वर्तते ।

अस्मद्वलैर्ध्वजयसेनपुर'सरेस्तै

राकान्तबाह्यविषयो विहृतप्रताप' ।

दुर्गं कलिङ्गहृतक' सहसा भविष्य

प्राकारमात्रशरणोऽशरण' कृतोऽसौ ॥ ४ ॥

भूमङ्गमिति । हे सुखेक्षणे चादित्यन । तदहंमि मयि भूमङ्ग न करोषि । सरोर
भ्रुकुटि न कथयसि । केवलं सुहृत् रोक्षिषि । नातिप्रस्फुरिताधरौ यस्यास्तादृशी अनवरत
मयस निश्वासमव लज्जसि सुखसि । वापमपि न ददामि परं प्रयुज्य प्रयोजनेन
प्रहृष्टचिन्तया नम्रमननतमानन यस्या तदासि । एवमेतिमो यदिदत्तवकासास्त्रव
वोप गूढ प्रहारस्तावता यस्य त'म'शा या मां निरीक्यति त्रि'नातिनराय । शार्दूल
वि० शृत्तम् ॥ ३ ॥ अतिसुखित इति सापालम्भम् । मिद एवेति अस्मिन्पार्थिवे कथं
मिद्विरेवासि । देवी तु साभिनिन्द इति धाप । हृद्वर्मवृत्तान्ते हृद्वर्मापान्द्रते इत्यर्थ ।
अस्मद्वलैरिति । ते प्रसिद्धे विजयसेन पुर गते येषां ते अरमद्वे आगन्तो व्याप्तो
बाह्या विषयो यस्य स । विहृत प्रतापो यस्य स च तयोक्त । अमो कलिङ्गस्यासौ
हृतकथ कलिङ्गहृतक अशरण अमानक' सन् सहसा दुर्गं भविष्य । स्थित इति
शेरोऽन्यथा एवगुणवत् । प्राकारमात्र शरण रक्षितृ यस्य तथा कृत । वयन्ततिउक्तं

वत्सं न तं

निदिष्टाक्रान्तमन्दं प्रतिदिनविरमद्वीरदासैरवृत्ते

शब्देत्संशीर्यमाणद्विपत्तरगनरक्षीणानिःशेषसैन्यम् ।

अथ श्वो वा विममे झटिति मम बलैः सर्वतस्तत्र दुर्गे ॥ ५ ॥

बद्धं युद्धे हतं वा भगवति न चिराच्छोष्यसि त्वं कलिङ्गम् ॥ ५ ॥

साङ्कृत्यायनी—राजपुत्रि प्रथमतरेव भवत्याः कथितं मया
त्यमप्रतिविधाय वत्सराजः स्थास्यतीति ।

वासवत्ता—यद्येवं प्रियं मे । (जह एव्यं विम मे ।)

(प्रविश्य ।)

प्रतीहारी—जयतु जयतु भर्ता । एष खलु विजयसेनो दृढवर्मक-
ञ्चुकिमहितो हर्षसमुत्फुल्लोचनः प्रियं निवेदयितुकामो द्वारे तिष्ठति ।
जेदु जेदु भट्ट । एमो कपु विअअसेणो दिट्ठवमकञ्जुईसहिदो हरिससमुप्पुल्लोअणो
वेअं णिवेदिदुकामो दुवारे चिट्ठ ।)

वासवदत्ता—(सस्मितम् ।) भगवति यथा तर्कयामि परितोपि-
तास्म्यार्यपुत्रेणेति । (भगवदि जह तर्केमि परिदोसिदासि अञ्जउत्तेणेति ।)

साङ्कृत्यायनी—वत्सराजपक्षपातिनी खल्वहं न किञ्चिदपि धर्वामि ।

राजा—शीघ्रं प्रवेशय तौ ।

प्रतीहारी—तथा । (इति निष्क्रान्ता ।) तह ।

(ततः प्रविशति विजयसेनः कञ्चुरी च ।)

विजयसेनः—मोः कञ्चुकिन् । अयं स्वामिपादा द्रष्टव्या इति
यत्सत्यमनुपमं कमपि सुखातिशयमनुभवामि ।

वृत्तम् ॥ ४ ॥ निदिष्टेत्यादि । हे भगवति साङ्कृत्यायनीमुदित्वैतन् । अथ
श्वो वा मम बलैः तत्र तस्मिन् दुर्गे झटिति शीघ्रं सर्वतः विममे विचले त्वं कलिङ्ग-
वलिङ्गराजमचिरादेव युद्धे बद्ध हतं वा धोष्यति । कथमून्मित्याह । निदिष्टेनोपरिचयित्वेन
आकाङ्क्षेन अभिश्वेण मन्दं निरुत्याह । निदिष्टाक्रान्तं सन्देति पाठे निदिष्टे य आक्रान्तो
दारणो रणः । आक्रान्तो दारणे रणे इत्यमरः । प्रतिदिनं दिने दिने विरमत् शीर्यमाणं वीरणां
दागेराणां विकराणां च । भुव्ये दासेरदासौ च इत्यमरः । इत युद्धादिभ्यापातो यस्य तम् ।
शभदजयं शीर्यमाणा ध्वस्यमाना द्विपा गजाः तुरगा नरा योराय यस्मिन् । अतः शीघ्रं
नि धेयं बलं मेभ्यं यस्य तम् । सम्भरा शून्यम् ॥ ५ ॥ वत्सराजपक्षपातिनी एतेनेन
पक्षपातेनेत्यादि वासवदत्तावचनं मनसि कुर्वत्याः सोरलुप्तनोपरिरियम् ।

कञ्चुकी—विजयसेन अवितयमेतत् । पश्य ।

सुखनिर्भरोऽन्यथापि स्वामिनमवलोक्य भवति भृत्यजन ।
किं पुनरखिलविघटननिर्व्यूढप्रभुनियोगभरः ॥ ६ ॥

उभौ—(उपमृश्य ।) जयतु जयतु स्वामी ।

(राजा उभावपि परिच्रवते ।) १

कञ्चुकी—देव दिष्ट्या वर्षसे ।

हत्या कलिङ्गहतक हस्मत्स्वामी निवेशितो राज्ये ।

देवस्य समादेशो निर्व्यूढो विजयसेनेन ॥ ७ ॥

वासवदत्ता—अयि भगवति अभिजानास्येत कञ्चुकिनम् ।
(अद् भगवद् अहिनाणामि एद् कञ्चुद् ।)

साङ्गुत्यायनी—कथ नाभिजानामि । ननु स एष यस्य हस्ते
मातृप्यसा ते पत्रिर्मानुप्रेषितरती ।

राजा—साधु विजयसेनेन महान्यापारोऽनुष्ठित ।

(विजयसेन पादयो पतति ।)

राजा—देवि दिष्ट्या वर्षसे । प्रतिष्ठितो राज्ये दृढवर्मा ।

वासवदत्ता—(सहर्षम् ।) अनुगृह्णीतास्मि । (अणुगाद्विद्वि ।)

विदूषकः—ईदृशोऽभ्युदयेऽस्मिन्नानकुल एतत्करणीयम् । (राजान
निर्दिश्य वीणावादन नाय्यन् ।) गुरुपूजा । (आत्मना यगोपवीत दर्शयन् ।)

ब्राह्मणस्य सत्कार । (भारभिरा गूचयन् ।) सर्वबन्धनमोक्ष इति ।

(ईदृशे अभ्युदये अस्मिन्नसमस्त एद् करणिज्ज । गुरुपूजा । यद्यगस्त सगरो ।
सम्बन्धधर्मोऽस्मात्ति ।)

राजा—(वासनदन्तामप्यार्य छोटिका ददत् ।) साधु वयस्य साधु ।

अविनय गन्धम् । सुप्तेति । अन्यथापि महप्रभुसार्थकरणभारेपि
स्वामिनमवलोक्य भृत्यजन सुखन निर्भर नितरा पूर्णा भवति । किं पुन अखिलस्य
विघटनेन प्यवेनेति यावत् निव्यूढ सास्वनाड प्रभानिर्भागस्य निर्दिष्टकार्यस्य भर येन
स । सुखनिर्भरोभेदिति यत्कथमिदम् ॥ ६ ॥ इत्येति । विजयसेनेन कलिङ्गहतक
हत्वा आनन्वामी राज्ये निवेशित प्रविष्टापिनो हि । देवस्य समादेश निव्यूढ राजकुलिन
व ॥ ७ ॥ अभ्युदये इत्यस्मादनीनाप्रेलायाम् । गुरुपूजा इत्यर्थनिर्दन्त सगरो ।
छोटिका अद्भुतमप्यमयोऽपिनि संधयन्त्यो ध्वनिविशेष ।

१ एतन्नास्ति पुस्तकान्तरा २ सोरभत् आत्मन्वामिनि निवेशिते ३ वशाऽप्यथा यत्
वशाद्विप्रायिता ४ काद्वय-गुण ५ महान् ६ आत्मातरं जयतु भावयन् (जेद् अन्व
युतो) ७ इत्यपि पुस्तकान्तरा

विदूषकः—भवति कथं त्वं न किमप्यत्र समादिशसि । (होदि कहां तुमं ण किं वि एत्थ समादिससि ।)

वासवदत्ता—(साङ्कृत्यायनीमवलोक्य सस्मितम् ।) मोचिता खलु हताशेनारण्यिका । (मोइदा क्खु द्दशेण आरणिआ ।)

साङ्कृत्यायनी—किं वा तपस्विन्यानया वद्धया ।

वासवदत्ता—यथा भगवत्यै रोचते । (जह भगवदीए रोअदि ।)

साङ्कृत्यायनी—यद्येवमहमेव गत्वा तां मोचयिष्यामि ।
(इति निष्क्रान्ता ।)

कञ्चुकी—इदमपरं संदिष्टं महाराजेन दृढवर्मणा । त्वत्प्रसादात्सर्वमेव यथाभिलषितं संपन्नम् । तदेते प्राणास्त्वदीयाः । यथेष्टमिमान्विनियोक्तुं त्वमेव प्रमाणमिति ।

(राजा सलज्जमयोमुखास्तिष्ठति ।)

विजयसेनः—देव न शक्यमेव देवं प्रति प्रीतिविशेषं दृढवर्मणः कथयितुम् ।

कञ्चुकी—यद्यपि तुभ्यं प्रतिपादितायाः प्रियदर्शिकाया अस्मद्बुद्धितुः परिभ्रंशान्न मे संबन्धो जात इति दुःखमासीत्तथापि वासवदत्तायाः परिणेत्रापि त्वया तदपनीतमेव ।

वासवदत्ता—(तासम् ।) आर्य कञ्चुकिन् कथं मे भगिनी परिभ्रष्टा । (अन्न कञ्चुद कहां मे भइणी परिभ्रष्टा ।)

कञ्चुकी—राजपुत्रि तस्मिन्कलिङ्गहतकावस्कन्दे विद्रुतेष्वितस्ततोऽन्तःपुरजनेषु दिष्ट्या दृष्टामिदानीं न युक्तमत्र स्थातुमिति तामहं गृहीत्वा वत्सराजान्तिकं प्रस्थितः । ततः संचिन्त्य तां विन्ध्यकेतोर्हस्ते निक्षिप्य निर्गतोऽस्मि । यावत्प्रतीपमागच्छामि तावत्कैरपि तत्स्थानं सह विन्ध्यकेतुना स्मर्तव्यतां नीतम् ।

प्रतिपादितायाः संकल्पदत्तायाः । परिभ्रंशात्स्वदस्तस्त्वल्लगादिनाशाद्वा । कलिङ्गहृत-
स्यावस्कन्दः अभिद्रवः तस्मिन् । दिष्ट्या सुदेवात् । संचिन्त्य कार्ययुक्ता विचार्य ।
प्रतीपमागच्छामि परापतामि ।

राजा—(सस्मितम् ।) विजयसेन किं कथयसि ।

कञ्जुकी—तत्र चान्विष्यता मया न प्राप्ता । तदौप्रभृति नाद्यापि विज्ञायते क्व वर्तते इति ।

(प्रविश्य मनोरमा ।)

मनोरमा—भट्टिनि प्राणसंशये वर्तते सा तपस्विनी । (भट्टिणी प्राणसंसर्गं वदन् सां तवस्तिर्णा ।)

वासवदत्ता—(सन्नम् ।) किं पुनस्त्वं प्रियदर्शनावृत्तान्तं जानामि । (किं उण तुमं पिअदसणाउत्तन्तं आणासि ।)

मनोरमा—न खल्वहं प्रियदर्शनावृत्तान्तं जानामि । एषा खल्वारण्यिका कल्पव्यपदेशेनानीतं विषं पीत्वा प्राणसंशये वर्तते इत्येवं मया निवेदितम् । तत्परित्रायतां भट्टिनी । (स्वतीं पादयोः पतति ।) (न ह्यु अहं पिअदसणाउत्तन्तं जानामि । एसा कसु आरणिआ कल्पव्यपदेशेण आणीदं विसं पाअअ पाणसंसर्गं कट्ठित्ति एव्वं मए जिदेदिदं । तां परित्ताअदु भट्टिणी ।)

वासवदत्ता—(स्वगतम् ।) हा धिक् हा धिक् । प्रियदर्शनादुःखमपि मेऽन्तरितमारण्यिकावृत्तान्तेन । अतिदुर्जनः खलु लोकः । कदाचिन्मामन्यथा संभावयिष्यति । तदेतदत्र युक्तम् । (प्रकाशं रागभ्रमम् ।) मनोरमे लब्धिवैवानय ताम् । नागलोकाद्गृहीतविषविद्य आर्यपुत्रोऽत्र कुशलः । (इदि इदि । पिअदंसणादुक्ख वि मे अन्तरिदं आरणिआउत्तन्तेण । अदिदुअणो कसु लोओ । कदाइ मं अण्णाहा संभावइस्सदि । ता एदं एव्व जुत्त । मनोरमे कसु इह एव्व आणेहि तं । नाअलोआदो गहिद्विस्सविज्जो अवउत्तो एव्व कुशलो ।)

(निष्पन्नता मनोरमा । ततः प्रविशति मनोरमया भूया राविपदेगमात्मानं नाटयन्त्यारण्यिका ।)

आरण्यिका—ह्यह मनोरमे कस्मादिदानीं मामन्यकारं प्रवेशयसि । (इहा मनोरमे कोस दाणिं मे अन्यआर पवेसेसि ।)

मनोरमा—(सविषादम् ।) हा धिक् हा धिक् । दृष्टिरेष्यस्याः संक्रान्ता विपेणैव । (वासवदत्तां दृष्ट्वा ।) भट्टिनि लघु परित्रायस्व लघु

प्रियदर्शना प्रियदर्शिका । मनोरमावाक्ये सा तपस्विनी इत्यत्र सेत्यनेन कञ्जुकिप्रोक्ता राजकन्यैव पतन्मृष्टा इति मन्यमानाया उक्तिरियम् । कल्पव्यपदेशेन कल्पं प्रातराशं सत्य व्यपदेशेन मिषेण यद्वा कल्या इति संसृष्टं तत्र कन्या मघम् । कल्पं प्रगाते इषिबं स्यात्... । उपायवचनेनैव स्वाश्रितुं मयेतु योषिति । इति भेदिनी । अन्यथा संभावयिष्यति अनयैव तस्यै विषं दत्तमिति तर्कयेत् ।

परित्रायस्व । गुरुभूतमस्या विपद्य । (हृदि हृदि । त्रिं वि से संकन्ता विमे-
षेव । भ्रष्टिणि लहु परिताएहि लहु परिताएहि । गुर्यभूदे से विमं ।)

वासवदत्ता—(ससंक्रमं राजानं हस्ते गृहीत्वा ।) आर्यपुत्र उत्ति-
ष्ठोत्तिष्ठ । लघु विपद्यते स्तलेषा तपस्विनी । (सर्वे पश्यन्ति ।) (अबउल
वेहि वेहि । लहु विवजब्द वलु एसा तवसिणी ।)

फञ्जुकी—(विलेख्य ।) सुसदृशी खल्वियं मम राजपुत्र्याः
प्रियदर्शनायाः । (कामवदत्ता निर्दिश्य ।) राजपुत्रि कुत इयं कन्यका ।

वासवदत्ता—आर्य विन्ध्यकेतोर्दुहिता । तं व्यापाद्य विजयसे-
नेनानीता । (अथ विजयकेउणो दुहिता । तं वावादिअ विजयसेणेण आणीदा ।)

फञ्जुकी—कुतस्तस्य दुहिता । सैवेयं मम राजपुत्री । हा हतोऽस्मि
मन्दभाग्यः । (इति निपत्य भूमावुत्थाय ।) राजपुत्रि इयं सा प्रियदर्शिका
भगिनी ते ।

वासवदत्ता—आर्यपुत्र परित्रायस्व परित्रायस्व । मम भगिनी
विपद्यते । (अबउल परिताएहि परिताएहि । मम भग्नी विरब्द ।)

राजा—समाश्रसिहि समाश्रसिहि । पश्यामस्मावन् । कष्टं भोः कष्टम् ।

संजातसान्द्रमकरन्दरसां क्रमेण

पातुं गतञ्च कालिकां कमलस्य भृङ्गः ।

दग्धा निपत्य सहस्रेव हिमेन च्वांसी

यामे विधी न हि फलन्त्यभिवाञ्छितानि ॥ ८ ॥

मनोरमे पृच्छयतां तारत्किं ते बोध इति ।

मनोरमा—सखि किं ते बोधः । (गार्धं पुनश्चालयन्ती ।) सखि
ननु भणामि किं ते बोध इति । (गदि किं दे बोधो । गदि न भणामि
दि दे बोधेति ।)

प्रियदर्शिका—(अविपश्यन् ।) यदेतदवस्थायापि मया न महारानो दृष्टः ।
(इत्यर्थोके भूमौ पतति ।) (जं ऐदे अवस्थानं गदाए वि मए न महाराओ दिहो—

गुरुभूतमस्यावम् । संजातेति । क्रमेण प्रमत्तपरिज्ञा अवगतक्रमेण च । भृङ्गः
संजातः सान्द्रः निविष्टः मकरन्दरसो दग्धान्तां कमलस्य कलिदां पातुं गतञ्च हिमेन कुता-
रेण सहस्रेव निपत्य भगिनी कलिदां दग्धा च । द्वौ वधौ कामदेव मोहयन् दर्शयन् । निरी-
कमे प्रतिहृते गति अभिवाञ्छितानि न पश्यन्ति निपद्यन्ति हि नियमेन अपाञ्चयन्त्यावः ।

राजा—(साक्षम् ।)

एषा भील्यतीदमीक्षणयुगं जाता ममान्धा दिशः

कण्ठोऽस्याः प्रतिरुध्यते मम गिरो निर्यान्ति कृच्छ्रादिमाः ।

एतस्याः श्वसितं हृतं मम तनुर्निश्चेष्टतामागता

मन्येऽस्या विषयेन एष हि परं सर्वं तु दुःखं मम ॥ ९ ॥

वासवदत्ता—(साक्षम्) प्रियदर्शने उत्तिष्ठोत्तिष्ठ । पर्यैष

महाराजस्तिष्ठति । कथं वेदनाप्यस्या नष्टा । किमिदानीं मयापराद्धम-

जानत्या येन कुपिता नौलभामि । तत्प्रसीद प्रसीद । उत्तिष्ठोत्तिष्ठ । न

खलु पुनरपरात्स्यामि । (कर्ममवलोक्य ।) हा दैवहतरु । किमिदानीं

मयापकृतं येनैतदवस्थां गता मे भगिन्यौदर्शिता । (प्रियदर्शिन्याया उपरि

पतति ।) पिभ्रदन्ते लेहं लेहं । पेयं एसां महाराजो विन्द । कइं वेभणा दि

से ण्णा । किं दाणिं मए अवरज्ज अआणन्तीए जेण दुविदा णात्तसि । ता पमीद

पसीद । लेहि लेहि । ण तु पुणो अवरज्जिस्स । हा देवहदअ किं दाणिं मए अ-

हिद जेण एदाक्खं गदा मे भइणी आइसिदा ।)

विदूषकः—भो वयस्य कथं त्वं मूढ इव तिष्ठसि । नैव विषा-

दस्य कालः । विषमा खलु गतिर्विपश्य । तद्दर्शयात्मनो विद्याप्रभावम् ।

(भो वयस्स कह तुम मूढोविअ विअसि । ण एसो विमादस्स कालो । विममा कथु गई

विसस्स । ता दसेहि अप्पणो विजापदाव ।)

राजा—सत्यमेवैतत् । (प्रियदर्शिकामालोक्य ।) मूढ एवाहमेतावतीं

वेद्यम् । तदहमेना जीवयामि । सलिलं सलिलम् ।

विदूषकः—(निष्क्रम्य पुन प्रवित्य ।) भोः एतत्सलिलम् । (भो ।

एदं सलिलम् ।

(राजोपसृत्य प्रियदर्शनाया उपरि हस्तं निधाय मन्त्रस्मरणं

नाटयति । प्रियदर्शिका शनैस्तिष्ठति ।)

वासवदत्ता—आर्यपुत्र द्विष्ट्या प्रत्युज्जीविना मे भगिनी ।

(अवउत्ति दिट्ठिआ पच्चुत्तीविदा मे भइणी ।)

वसन्ततिष्ठ कृतम् ॥ ८ ॥ एवेति । एषा प्रियदर्शना मिसाजान्या ईक्षणयुगं

भील्यति । दिशो मम अन्धा जाता । अस्या कण्ठः प्रतिरुध्यते न्तरो निरुध्यते इमा मम

गिर- शब्दा- कृच्छ्राभिर्यान्ति । एतस्या श्वसितं हृतं मम तनुर्निश्चेष्टतां निर्व्यापारता-

मागता । अतः अस्या विषयेन एव मन्ये परं गरं तु दुःखं निर्वेगता पीडा मम ।

अयद्वैतिलकार । शर्वन- कृतम् ॥ ९ ॥

विजयसेनः—अहो देवस्य विद्याप्रभावः ।

कञ्चुकी—अहो सर्वत्राप्रतिहता नरेन्द्रता देवस्य ।

प्रियदर्शिका—(क्षनैरुपायोपविश्य च जृम्भिकां नाटयन्ती सविषादमवि-
सृष्टम् ।) मनोरमे चिरं खलु सुतास्मि । (मणोरमे चिरं खलु सुतास्मि ।)

विद्रूपकः—भो वयस्य निर्व्यूढं ते वैद्यत्वम् । (भो वयस्य निर्व्यूढं
दे वेदित्तम् ।)

(प्रियदर्शिका साभिलापं राजानं निरूप्य सलभं किञ्चिदधोमुखी तिष्ठति ।)

वासवदत्ता—(मर्ह्यम्) आर्यपुत्र किमिदानीमिष्येपान्यथैव करोति ।
(अजउत । किं दाणिं वि एमा अण्णहेव्व वरेदि ।)

राजा—(ससितम् ।)

स्वभावस्था हृष्टिर्न भवति गिरो नातिविशदा-

स्तनुः सीदत्येषा प्रकटपुलकस्वेदकाणिका ।

यथा चायं कम्पः स्तनभरपरिक्षेपजनन-

स्तथा नाद्याप्यस्या नियतमखिलं शाम्यति विषम् ॥१०॥

कञ्चुकी—(प्रियदर्शिका निर्दिश्य ।) राजपुत्रि एष ते पितुरार्जोकरः ।
(इति पादयोः गतति ।)

प्रियदर्शिका—(विलोक्य ।) कथं कञ्चुक्यार्यविनयवसुः । (सासम् ।)
हा तात । हा मातैः । (कथं कञ्चुके अगविणभवसू । हा तात । हा अज्जए ।)

कञ्चुकी—राजपुत्रि अलं रुदितेन । कुशलिनौ ते पितरौ । वत्स-
राजप्रभावात्पुनस्तदवस्थमेव राज्यम् ।

वासवदत्ता—(गाम्भ ।) एह्यलीकशलि । इदानीमपि तावद्भगि-
नीस्नेहं दशोय । (कष्टे गृहीत्वा ।) इदानीं समाश्रयितास्मि । (एहि अलि-
असीले । दाणिं वि दाव भइणिआरिणेहं दंभेहि । दाणिं समस्यव्वम्मि ।)

वेदना चेतना । मूढः कर्मव्यतानभिज्ञः । नरेन्द्रत्व प्रभुत्वं विपर्वयता च । नरेन्द्रो
वार्तिके रात्रि विपर्वये च कथ्यते । इति विश्वः । स्वभावस्थोति—अस्या दृष्टिः
स्वभावे प्रवृत्तौ तिष्ठतीति स्वभावस्था न भवति । गिरो वाचो नाति विशदाः परिस्तुष्टः ।
प्रकटाः स्फुटं दृश्यमानाः पुलका रेमाजाः स्वेदकणिकाश्च यस्यास्तथोक्ता एषा
तनुः सीदति ग्लायति । यथा च अस्या स्तनभरस्य परिक्षेपः पीडा तस्य जननः
कारकः कम्पस्तथा । अस्यापि अस्याः अखिल विषं नियतं न शाम्यति । अस्या वि-
वाधाद्यापि गाम्भ्येन नापनीतेत्यर्थः । शिखरिणी दृष्टम् ॥ १० ॥ समाश्रयितास्मि मनः-

१ निर्व्यूढं दे भन्तवादिनण (निर्व्यूढं ते भन्तवादिन्य) . २ विस अकथ वरेदि (विषम-
वस्थां करोति) . ३ गिग नातिविशदा . ४ कराः प्रणमनि . ५ अज्जुए .

विदूषकः—भवति त्वं भगिनीं गृहीत्वा कण्ठ एवं परितुष्टासि ।
वैद्यस्य पारितोषिकं विस्मृतम् । (होदि तुम भर्णि गेह्नि कण्ठे एवं परितु-
ष्टासि । बोदिअस्स पारितोषिअ विमुमरिदं ।)

वासवदत्ता—वसन्तक न विस्मृतम् । (वसन्तअ ण विमुमरिदं ।)

विदूषकः—(राजानं निर्दिश्य सस्मितम् ।) वैद्य प्रसारय हस्तम् ।
भगिन्या अग्रहस्तं ते पारितोषिकं दापयिष्यामि । (बोदिअ पसारोहि हत्थं ।
भङ्गीए अग्रहत्थ दे पारितोसिअ दाविस्से ।)

(राजा हस्तं प्रसारयति ।)

(वासवदत्ता प्रियदर्शिकाहस्तामर्पयति ।)

राजा—(हस्तमुपसहत्य ।) किमनया । संप्रत्येव कथमपि प्रसादितामि ।

वासवदत्ता—कस्त्वमग्रहीतुम् । प्रयममेव तातेनेयं दत्ता । (को
तुमं अगण्हिदु । पुढमं एव तादेण इअं दिण्णा ।)

विदूषकः—भो माननीया खलु देवी । मास्या. प्रतिकूलं कुरु ।
(भो माणणीआ खलु देवी । मा से पडिऊलं करेहि ।)

(वासवदत्ता राज्ञो हस्तं कलादाकृत्य प्रियदर्शिकामर्पयति ।)

राजा—(सस्मितम् ।) देवी प्रभवति । कुतोऽस्माकमन्यया कतुं विभवः ।

वासवदत्ता—आर्यपुत्र अतोऽपि परं किं ते प्रियं क्रियताम् ।
(अज्जउत अदो वि परं किं दे पिअं करीअदु ।)

राजा—किमतः परं प्रियम् । पश्य ।

निःशेषं हृदयमन्या पुनरपि स्वं राज्यमध्यासितं

त्वं कोपेन सुदूरमप्यपहता सद्यः प्रसन्ना मम ।

जीवन्ती प्रियदर्शना च भगिनी भूयस्त्वया सङ्गता

किं तत्स्यादपरं प्रियं प्रियतमे यत्संप्रतं प्रार्थ्यते ॥ ११ ॥

स्वास्थ्यं लभ्मिनास्मि । विभवः सामर्थ्यम् । निःशेषमिति । हृदयमन्या पुनरपि
निःशेषं स्वराज्यमन्यासितमधिष्ठितम् । कोपेन सुदूरमपहता त्वमपि सद्यो मम प्रसन्ना ।
प्रियदर्शना भगिनी जीवन्ती सती त्वया भूयः पुनरपि सङ्गता । अतः हे प्रियतमे किं

TRANSLATION.

ACT I.

I May Gauri be propitious unto you ; she, who at her marriage rite had her sight troubled by the smoke (of the nuptial fire), but again whose eyes were gladdened by the rays of the moon (on Śiva's head); who looking with longing at the bride-groom, had again her face hung down through Brahma's shame; who was full of jealousy at (when she beheld) Hara, reflected into the mirror of the moon-like nails of her feet, bearing Gangā; and whose hair stood on end at his touch (as he seized her hand)!

Moreover, may Śiva, who-though angry as the mount Kailasa, being upheaved, quaked, when the *ganas* had their amazement rising, when Kumārā (Ka'rtikeya) was lurking under the lap of his mother, when the serpent (on the body of Śiva) was looking about with rage, and when the ten-headed one (Ra'vana) with his body groaning under the firm planting of his foot (to press down the mountain) was sinking to the depth of Pātāla—was yet delighted at being closely embraced through fear by Umā, protect us!!

(*At the end of the Benediction*)

STAGE-MANAGER—(*After walking round*) To-day, at the spring-festival, I being very respectfully called, have been thus addressed by the multitude of kings, dependent on the lotus feet of the illustrious king Sriharsha, and here arrived from the regions in different directions—“We have heard it, coming from ear to ear, that our master, Śri Harshadeva, has composed a Nāṭikā, Priyadarśikā by name, graced with a novel arrangement of plot. But we have not seen it staged. Out of great deference, therefore, to that very king, the delighter of the hearts of all people, and with a disposition on your part to favour us, you should represent the same with proper

performance'. I will, therefore, in the first place arrange the costumes (or the tiring room) and then do as desired. (*Looking around*) I am quite convinced that the minds of the spectators have been won over (or favourably disposed). For,

Śrī Harsha is a skilled poet; and this assembly too is appreciative of merits; the story of king Vatsarāja is attractive (popular) in the world; and we, on our part, are expert in acting : each one of these circumstances is, by itself, the source of the attainment of the desired object; how much more so must then be this combination of all excellences that has come about through the greatness (*lit.* increase) of my good luck !

(*Looking towards the tiring room*).

Ah, how now ! When I was just about to begin the prologue, my brother, having known my intention, has assumed the part of the chamberlain of Drdhavarman, king of Angas, and is coming hitherwards. I will also then put on the costume of the character to enter next. [*Exit*].

End of the INDUCTION.

ACT I.

(*Enter the Chamberlain*)

CHAMB — (*Jesticulating fatigue accompanied by sorrow, and sighing*)

Alas ! Oh, pity !

The king's misfortune; grief caused by separation from my kinsfolk; exile from the country; and the fatigue of a difficult journey—thus is tasted by me this fruit of my longevity of life, that has been bitter and fruitless. (4).

(*With sorrow and amazement*). That such a disaster should have been brought over even such a one as king Drdhavarman, whose three regal powers were unobstructed, and who was a peer of Raghu, Dilipa and

Nala, with a sudden attack, by the cursed king of the Kalingas, who had cherished a feeling of resentment at the thought that he had betrothed (promised) his daughter to Vatsarāja, although solicited for himself by him, and who found an opportunity (*lit.* a weak point) in that king Vatsa did not return till then from captivity—this, to tell the truth—I do not believe though it has come to pass. How is it that fate has been exceedingly cruel and thus disposed (adverse) towards us! For, that princess I bore away from the tumult of the assault of that sort and terrible like the destruction time of the world and placed in the house of the forest-king, Vindhya-*ketu*, connected with a friendly bond with king *Drdhavarman*, thinking that I might somehow take her to king Vatsa and thereby free my master from his obligation (*lit.* debt of promise). But when I had gone to *Agastya's* holy pool to bathe, as it was not far off, some people fell upon *Vindhya-*ketu** in an instant, slew him, and depopulating the place like demons, burnt it; and it is not known in what plight the princess too now is. The whole place was carefully searched by me; but I did not find out whether she was carried off by those marauders or burnt by them. So what am I, luckless one, to do! (*Reflecting*) Ah! I have heard that Vatsarāja has escaped from imprisonment and returned to *Kausāmbi*, carrying off with him *Pradoyata's* daughter. What! shall I go just there then? (*Sighing and observing his own condition.*) But what sort of thing shall I say, going there without the princess? Ah! *Vindhya-*ketu** had said to me to-day—"Don't you fear. His honour, the great king *Drdhavarman*, is alive; and is in captivity greatly disabled by severe wounds. I will, therefore, go to my master and make the remaining part of my life blissful (*lit.* fruitful) by serving his feet. (*Going about and looking up*). Oh the extreme rigour of the autumnal sun! since it is found to be extremely severe even by me heated as I am by many afflictions.

This sun that is freed from the screen (*lit.* bond) of clouds and has reached *Libra* after occupying *Virgo*, is

indeed, blazing fiercely, having regained his effulgence, as Vatsarāja, freed from close imprisonment is shining pre-eminently, having attained eminence after securing the princess and regained his own abode (i. e. capital or power). (5) (*Exit*)

End of the Vīṣṭakambhaka.

(*Enter the KING and VĪDŪSHAKA*)

KING—The constancy (*lit.* the being unaffected) of my servants was known, the talent of ministers was witnessed, even friends were observed (as regards their sincerity), the affection (loyalty) of the townsmen was realised all the more, the passion for adventures in battle was quite satisfied, and the jewel of women was obtained what, indeed, have I not obtained from captivity, as from piety practised without hypocrisy (sincerely)? (6)

VĪDŪ.—(*With displeasure*) O friend, how do you praise that whore's son, cursed Captivity' And that is forgotten now, *viz*—How you, like a newly captured lordly elephant, with feet (steps) stumbling on account of the shackles of clanking iron chains, with the burning of the heart indicated by the pale lotus like face (the dry tip of the trunk), with eyes up-raised and steady owing to the force of rage, and with the path along the ground cleared with the huge hands (torn up with the huge trunk), did not get the comfort of sleep even during the nights.

KING—Vasantaka, you are, indeed, a wicked man, Mark—

You saw the prison gloomy with darkness but not the splendour of her moon-like face, you felt pain at the clank of the chains, but heard not her sweet accents the cruel prison guards are present to your mind to-day and not her loving side glances you behold the faults of confinement but not the merits of Pradyota's daughter. (7)

VĪDŪ.—(*With an air of pride*) If at all confinement brings in its train happiness, why do you then fasten

your wrath upon the Kalinga-King for having taken Drdhavarman a captive ?

KING—(*Smiling;*) Fie upon you, fool! Every one is not Vatsarāja who can escape in this way from prison taking a Vāsavadattā with him. So let this matter (*lit-topic*) be dropped. It is many days since Vijayasena was sent against Vindhyaketu. And no one has come (*brought tidings,*) from him till now. Let therefore, the minister Rumanvat be called at once. I wish to say something to him.

(*Having entered—*)

The Portress—Victory, victory, to Your Majesty! Here are arrived at the door-region Vijayasena and the minister, Rumanvat.

KING—Quickly usher them in.

Por.—As Your Majesty commands!

[*Enter RUMANVAT and VIJAYASENA.*]

Ruma.—(*Musing.*)

Although gone out the very moment, servants generally enter a royal palace, full of apprehension, as if they were guilty, even though without guilt. (8)

(*Approaching*) Prosperity to Sire?

KING—(*Pointing to a seat*) Rumanvat, be seated here.

RUMAN.—(*Sitting down, with a smile.*) Here is Vijayasena, the conqueror of Vindhyaketu, bowing (*to you*).

VJA.—(*does accordingly.*)

KING.—(*Embracing him graciously.*) Is Your Honour well?

VJA.—(*I am*) to-day by Sire's favour.

KING—Vijayasena, please be seated (*VIJAYA. sits down*).

KING—Vijayasena, tell Vindhyaketu's account.

VJA.—Sire, what more can I tell? It is as it should be when Sire is angry.

KING—Still I wish to hear it in detail.

VIRAJA.—May Your Majesty hear—Starting from here according to Your Majesty's order, with an army of elephants, cavalry and infantry, as directed, we traversed the road though long in three days, and unexpectedly fell upon Vindhyaketu at the time of day-break

KING —Then, then ?

VIRAJA —Then roused by hearing the tumultuous din of our forces, he, Vindhyaketu, too, rushed out like a lion from a cave of the Vindhya mountain and without waiting for (the mastering of) his army and conveyances and having a few followers that happened to be at hand, proceeded at once to engage us, proclaiming his name

KING—(*Looking at RUMANVAT with a smile*) That was creditably done by Vindhyaketu What then ?

VIRAJA.—Then when his companions were killed to a man in a fierce onslaught by us, whose envy and energy were doubled at the thought—'Here is he,' he, with the fury of his anger and strength enhanced by the crushing blow, fought in a still fiercer manner

KING—Bravo, Vindhyaketu ! Excellent, excellent !

VIRAJA—What description can be given, Sire ! I will tell in brief—

Having first of all, himself fighting on foot, crashed the foot-soldiers by merely striking them hard with his chest, and dispersed the terrified cavalry like a herd of deer in the quarters with volleys of arrows from afar, he discharged on all sides the whole stock of his weapons and then quickly unsheathing his sword, proceeded to enjoy the sport of cutting off the plantain grove of the mass of elephants' trunks (9).

Making havoc, single-handed, in this way in our three-fold army, with his towering shoulders covered with the rays of his sword, Vindhyaketu, with his broad chest shattered by hundreds of weapons, and exhausted after a long time, was slain in the battle (10)

KING—Rumanvan, to tell the truth we are quite put to shame by the death of Vindhyaketu, following the path proper for worthy (i.e. brave) persons

RUMAN.—Sire, even the merits of an enemy produce joy in persons of your type who side with virtues alone.

KING.—Vijayasena, has Vindhya ketu a child, whereon I may bestow (*lit. show*) the fruit of gratification?

VIJAYA.—Sire, about this too I will tell you. When Vindhya ketu had been thus slain with his kinsmen and followers, and his wives followed him in death, when the country people had taken shelter on the peaks of the Vindhya mountains and the place had been desolate, there was a maiden in Vindhya ketu's house whose beauty was in keeping with her high birth and who was uttering the piteous lament—oh father, oh mother! She is brought here by us being taken to be his daughter, and she is waiting at the door. Your Majesty is to decide with regard to her (*i. e.* as to how she is to be dealt with).

KING.—Yas'odharâ, go yourself and deliver her over to Vâsavadattâ and say to the Queen—She should be always looked upon by you in the light of a sister and should be taught everything proper for a maiden of high birth, singing, dancing, playing upon instruments and other accomplishments. And when she becomes fit for being given away in marriage, you should remind me.

PORTRESS.—As Your Majesty commands.

(*Behind the curtain—A BARD*).

By the breasts, gleaming with their beauty disclosed owing to the garments slipping down through exertion of the multitude of courtezans in the harem, getting ready the auspicious articles and cosmetics necessary for your pleasure-bath, your bathing room is adorned (*as if*) with other kinds of raised golden pots (11).

KING—(*Looking upwards*) Ah! how now! The divine sun is occupying mid-heaven.' For now;

The water of the ponds (in the gardens) appears to be boiling as it were with the heat of the rays of the sun on account of the leapings of the Śafaras; the peacock spreads out his tail looking like an

umbrella, though drooping from his sportive dance, the fawn covetous of the water in the basins seeks the circle of shades of the trees; and the bee, having at once left the cheek of the elephant, lurks (*lit. enters*) under the lobe of his ear. (12)

Rumanvan, get up, do get up Having just entered the inner apartment and performed the usual rites, we will honour Vijayasena and dispatch him for annihilating the king of Kalinga.

[*Exeunt Omnes.*]

END of ACT I

ACT II

(*Enter VIDU SHAKA*).

Indivarika has, indeed, said to me—Noble Sir, Queen Vasavatta, who has been observing the vow of a fast, might call you to receive the *Scastivāchana* I will, therefore, bathe in the pond attached to the shower-house and having gone into the presence of the Queen will utter something in the manner of a cock (*i. e.* in a gradually raised voice) Otherwise, how are Brāhmanas like us to accept a donation in the royal palace? (*Looking towards the tiring room*) Ah! Here my dear friend has started to go to the very showerhouse-garden to dispel the longing caused by the queen's separation So I will go with my friend himself and do as (I said.).

(*Enter the love-sick King*)

My mind yearns, to-day, to see that beloved of mine who is emaciated, who wears only the auspicious ornaments, who speaks slowly and with effort, who subdues the beauty of the morning moon by her face having a palish hue, and who is full of longing owing to the observance of the rules of her fast, as if she were in the condition produced by first love. (1)

VIDU.—(*Approaching*) Hail to your Honour! May you prosper!

KING.—(*Looking at him*) Vasantaka, for what do you appear to be delighted!

VIDU.—Because the Queen is going to honour a Brâhmana.

KING.—If so, how does it benefit you?

VIDU.—(*With pride*) Oh, such a Brâhmana, indeed, that I get the Svastivâchana-present first from the Queen in the palace crowded with thousands of Brâhmanas, versed in four, five or even six Vedas.

KING.—(*Laughing*) Your Brâhmanaship (Vedic scholarship) is shown by the number of the Vedas (mentioned by you). Come then, great Brâhmana. To the shower-house garden itself we go now.

VIDU.—As your Majesty commands.

KING.—Lead the way.

VIDU.—Come, oh! Let us go. (*Walking round and looking on*) O friend, see, the loveliness of the shower-house-garden, the surface of the stone-slab in which is soft on account of the various kinds of flowers ceaselessly falling upon it, wherein the bunches of the Bakula and the Jasmine flowers are broken by the weight of the bees buried in the fragrance, where the cups of the Bandhûka flowers are opened by the breezes richly charged with the perfume of lotuses, and where the light of the sun is obscured by the dense *tamâla* trees.

KING.—Friend, you have well described it. For, here,

By the stems of the Śephalikâ flowers (scattered about) the ground appears as if covered with small bits of corals; the scent of the Saptachhada flowers at once gives rise to the false idea of its being the odour of the rut of elephants; and these bees here, having the colour of their bodies tawny with (or having the tawny tinguents of) the thick mass of pollen 'dropped from the expanded lotuses, and intoxicated with the drafts of liquor (honey), are humming something in indistinct accents. (3).

VINU —O friend ! look, look at this too—this Saptaparna tree here, the mass of the flowers of which is unceasingly falling and which, therefore still looks as if it has the drops of water falling through the interstices of its leaves at the close of the rainy season (or at the end of a shower)

KING —Friend, happily observed There is much that is like the rainy season (yet) For

Bearing softness (of surface) by the meadows which rob (possess or surpass) the beauty of the Śrisha flowers, and therefore having at once a pavement made with the washed pieces (or powder) of emerald the ground here, on account of the heaps of Bandhuka flowers dropped from their stems, now appears as if covered with hundreds of cochineal insects (3)

(*Enter a MAID*)

MAID —I am ordered by Queen Vasavadatta—Girl Indivarikā, to-day I have to present an Argha (offering of worship) to the great sage Agastya Do you go then and come back quickly taking with you a garland of Scephalikā flowers Let this Aranyikā, too quickly gather the full blown lotuses from the pond in the shower house garden before they are closed up by the sun when going to set and come back The poor girl does not know that pond So I will take her with me and go (*Looking towards the scenes*) This way Aranyikā, come this way

(*Enter ARANYIKA*)

ARANYIKA —(*With tears and dejection, to herself*) That I, who was born in that sort of (so high a) race in that way and who lived commanding others should now do the bidding of others ! So it must be said that there is nothing difficult for fate to bring about Or rather it is my fault, since knowing this I did not destroy my self So what shall I do now ! Or* it is now difficult for

* The passage may also be interpreted as—Or why ? A hard thing I have thought of now (viz committ ng suicide) I will do as I said (i e kill myself) But this does not appear to be intended See notes

should be reminded of that", so I will put the king in mind of that, so that he will be engaged in thoughts about a husband for her.

KING.—(*With joy*) This then is that daughter of Vindhya-ketu. (*With regret*) Long have we been foiled (or, robbed of her sight). Friend; this is indeed, a maiden, to look at whom is not sinful. We shall see her now without hesitation (or freely).

A'KAN.—(*Angrily stopping her ears*) Go you then. I have nothing to do with you who talk nonsense.

(*The maid-servant goes and gesticulates the collecting of flowers.*)

KING.—Oh, her nobility of birth has been greatly manifested by her firmness (of mind). Friend, blessed, indeed, will be he who will be the object of the happiness of the touch of her body.

(*ABANTIKA' acts the collecting of lotuses*).

VIDU.—O friend, mark, mark; wonderful, wonderful! As she plucks the lotuses, she puts into the background the beauty of the lotus-beds by the spreading lustre of her hand moving in the water.

KING.—Friend, this is quite true. See—

Having become the object of the touch of the hand of her, who gives delight by her glances similar to that of (given by) a continuous shower of the drops of nectar, and who has assumed a peculiar loveliness owing to the slipping of her breast-garment, as of the rays of the body of the moon that gives delight with a fitting shower of nectarous drops and that becomes peculiarly charming owing to the veil of clouds being removed, it is wonderful, indeed, that these lotuses do not become closed up at once. (7)

A'NANT.—(*Gesticulating torment from bees*) Oh fie! oh fie! These other wicked bees, greatly annoying me as they alight on the beds of blue lotuses, after leaving the lotus plant, torment me here. (*Covering her face*)

with her upper garment, in alarm) Friend-Indivarikā, save me, save me. These horrid bees will, indeed, assail me.

VIDU.—Oh friend, your wishes are fulfilled. Before that daughter of a born slave comes, you too, being silent, approach her. She, on her part, knowing Indivarikā to be coming from the movement of feet indicated by the sound of water, will just cling to you.

KING.—Bravo, friend, bravo! Your advice is opportune. (*He approaches ARANYIKĀ*).

A' RANY.—(*Gesticulating the hearing of the sound of footsteps*) Indivarikā, come to me quickly, come to me quickly. I am harassed by these wicked bees. (*Clings to the KING*).

(*The KING clasps her at the neck. A' RANYIKĀ, removing her upper garment from her face and without seeing the KING acts looking at the bees.*)

KING.—(*Keeping off the bees with his upper garment*).

O you, give up this dispiritedness (depression of spirits); O timid one, these bees, drawn by their liking for perfume light on the lotus of your face; if again with your long eyes agitated through fear you will still diffuse the beauty of a bed of blue lotuses, how will they leave you?

ARANY.—(*Exhibiting flurry on seeing the KING*). How now! this is not Indivarikā! (*Leaving the KING and moving aside in alarm*). Indivarikā, come quickly, come quickly; prote t me.

VIDU.—Lady, when you are protected by Vatsarāja, able to protect the whole world, you call out for the maid-servant, Indivarikā?

(*The KING repeats—O you, give up &c.*)

A' RANY.—(*Looking at the KING with longing and bashfulness, to herself*). This is the great king to whom I was given (betrothed) by my father. In the right place was my father's preference, indeed!

MAID.—A'ranyikā is, indeed, harassed by the wicked bees. So I will at once approach her and comfort her. A'ranyikā, fear not; here I come.

VIDU.—Move away, O, move away. Here Indivarikā is just coming. Seeing (if she sees) this affair, she will inform the Queen of it. (*Pointing with the finger*). So having entered this plantain-bower we shall wait for a while.

(*Both do accordingly*).

MAID.—(*Approaching and touching her cheeks*). Friend A'ranyikā, this is the fault of your face resembling a lotus that the bees thus come to be guilty (or, the offenders—i.e., torment you). (*Taking her by the hand*) Come then; let us go. The day has drawn to its close. (*They gesticulate departure*).

A'RANY.—(*Looking towards the plantain-bower*) Friend Indivarikā, owing to the extreme coldness of the water my thighs seem to be benumbed. So slowly, slowly, we shall go.

MAID.—As you say. (*Exeunt both*).

VIDU.—O, come; let us issue forth. Having taken her with her, that slave's daughter, Indivarikā, has gone away.

KING.—(*Sighing*) What, gone! Friend Vasantaka, not indeed is the desired object gained without impediment by those who are not lucky. (*Looking*) Friend, mark, mark!

The bed of lotuses, although its lotuses are closed up, yet being thorny (horripilated) tells, as it were, of the pleasure derived from the touch of her tender sprout-like hand. (V).

(*Sighing*) Friend, what is the means now to see her again?

VIDU.—Sir, having yourself broken the doll you are crying now; you do not act according to the words of me, a Brāhmana.

KING.—What did I not do!

VIDU.—That you have forgotten now. For I said—Be silent and approach her. Since you, having entered into a very critical position, reproved her, in your affected wisdom due to vain knowledge, saying—Ah you, give up this dispiritedness, &c., and such other words, why do cry now? And again ask me the means to see her.

KING.—Oh, how does the fool call what was comfort-giving a reproof!

VIDU.—It is just known who is a fool in this case. Then why go on with this? The 'divine one having a thousand rays (sun) is about to set. Come then; let us enter just the inside (of the palace).

KING.—(*Looking*). Ah, the day has almost drawn to its close. Alas! For now—

The splendour of the day, like my beloved, has gone, taking away the beauty of the groups of lotuses; there is observed a greater glow of Raga (redness—passion) in the orb of the sun as in this heart of mine; the wheel-named bird (ruddy goose) like me, is standing on the margin of the lotus-pond, thinking of his mate; and the directions have been suddenly darkened (void of interest) to the world also, as to me. (10).

(*Exeunt Omnes*)

End of Act II.

ACT III.

(*Enter MANORAMA*)

MANORAMA—I have been commanded by Queen Vāsavadattā saying—Manoramā, my girl, to-day on the occasion of the Kaumudī festival you have to perform the remaining part of the episode about my husband and myself which has been dramatised by Sāmkṛityāyani. Yesterday, indeed, her part was wrongly played by my dear friend, A'ranyikē, being absent-minded. But if again the same be done by her to-day when appearing in the role of Vāsavadattā, the Queen will necessarily get angry. Where shall I find her then and reprove her?

(*Looking on*). Here is A'ranyikā entering the plantain-bower on the bank of the pond, saying something to herself. So hiding myself behind a bush I will listen to her unrestrained (free) utterings.

(*Enter AR'NYIKĀ, seated and acting love-sickness.*)

AR'ANY.—(*Sighing*) My heart, seeking an unobtainable person, why dost thou afflict me?

MANO.—This is then the cause of her absent-mindedness. But what again does she long for? Being attentive I will hear her.

AR'ANY.—(*With tears*) How does the great king, being of a pleasing appearance in that way, thus torment me (now)! Wonderful, wonderful! (*Sighing*) Or rather, this is my misfortune, and not the great king's fault.

MANO.—(*Fearfully*) How now! the great king himself is the object of her longing! Noble, dear friend, noble! Your desire is in accordance with your high birth.

AR'ANY.—To whom, indeed, shall I relate this matter and make the pain of my misery somewhat bearable? (*Reflecting*) Or why! I have my dear friend, Manoramā, who is not different from my heart. But to her even I am not able to tell this through bashfulness. All considered, whence can there be solace to my heart other than death!

MANO.—(*With tears*) Alas! alas! the poor girl's passion has reached its climax. So what shall I do in the matter?

AR'ANY.—(*With longing*) This is the spot where, tormented by the bees, I was supported by the great king and comforted in the words—"O timid one, be not afraid".

MANO.—(*Joyfully*) What! She also is seen by the king! Then by all means there is a way for her to live. I will then at once approach her and cheer her up. (*Suddenly advancing*) Proper, indeed, it is to be bashful even towards one's heart.

AR'ANY.—(*Bashfully to herself*) Oh fie, fie! Every thing has been heard by her. So it will be quite proper

to disclose all to her. (*Aloud; seizing her by the hand*). Dear friend, do not be angry, pray do not. It is bashfulness that is at fault.

MANO.—(*Joyfully*) Friend, away with hesitation. Tell me this. Have you been really seen by the king or not?

AR'ANT.—(*Bashfully with face hung down*) My dear friend has already heard everything.

MANO.—If you have been seen by the king, then don't you be worrying yourself. He himself will be eagerly engaged in devising some means to see you.

AR'ANT.—This my friend speaks with partiality. O you, lover of (blinded by love for) a friend, how can this be (expected) from a person who is, indeed, bound by the chains of the Queen's virtues.

MANO.—(*Laughing*) O you, silly girl (*Lit.* wanting in clever perception), although the bee has its love for the lotus plant, how can it, when it has seen the Mālati (jasmine) and is eager to taste its new flavour, rest quiet without obtaining it!

AR'ANT.—What is the use of talking about this which is impossible? Come away then. My limbs, which are all the more tormented by the autumnal heat, do not give up their heat even now.

MANO.—O you bashful one, it is not proper for you, even when reduced to such a plight, to conceal the real state of your heart.

(AR'ANYIKA' hangs down her face.)

MANO.—O you naturally unconfiding one, what can you conceal now! Does not your passion, manifesting itself (*lit.* coming out) day and night, in the guise of sighs, as though it were the *hum* sound caused by the incessantly falling shower of the shafts of the flower-
arrowed God (Cupid) tell it. (*To herself*) Or rather, this is not, indeed, the time for chiding her. So in the first place I will put some lotus-leaves on her bosom. (*Rises, and having taken some lotus-leaves from the pond places them on AR'ANYIKA'S heart.*) Let my friend take comfort, let my friend take comfort.

(Enter VIDU'SHAKA)

VIDU'.—Very great, indeed, is my dear friend's passion for Ar'anyika'. For having set side the affairs of state he has been diverting himself by thinking about a remedy to obtain her sight only. (*Reflecting*) Where shall I find her then? Or why; I will search for her just there, on the margin of the pond. (*Walks on*).

MANO.—(*Hearing*) A sound like that of foot-steps is heard. So becoming concealed in the clump of plantains we shall see who is this (that is coming). (*Both do accordingly and see*).

AR'AN.—Ah, he is the very Brāhmana, who is always at the side of the king.

MANO.—How, Vasantaka himself! (*Joyfully to herself*) May it be that way (*i.e.* as I wish it)?

VIDU'.—(*Looking in all directions*) What! Has A'ran-yikā really become Ar'anyikā (acting like a forest-bred girl; or, gone to a forest, as she is not found here) now.

MANO.—(*With a smile*) Friend, the king's companion, the Brahmana, is talking with respect to you. So let us listen attentively.

(AR'ANYIKA' listens eagerly and bashfully.)

VIDU'.—(*Dejectedly*) When in the first place, at the bidding of my dear friend whose body has become languid owing to the very great torment of love, I looked for her at the residence of the queens Vāsavadattā, and Padmāvatī and of other queens, and did not find her there, I came here, thinking I should search the place also where she was seen at the pond. But then she is not here also. What shall I do now?

MANO.—Did my dear friend hear this?

VIDU'.—(*Reflecting*) Or why! It was already said to me by my friend—If you do not find her, after searching, for her, then come, taking from that very pond at least the lotus-leaves that have had their pleasure-giving coolness doubled by the touch of her hand. Then how am I to know these?

MANO.—This is my opportunity. (*Approaching and taking VIDU' by the hand*). Vasantaka, come on. I will show (also; expose) you.

VIDU'.—(*In alarm*) Expose me! to whom? To the Queen? I have not, at all, said any thing.

MANO.—Vasantaka, dismiss this fear. As you have described to have been the condition of your dear friend on account of Aranyikā, double of that has been the state of my dear friend on account of our lord. So see it, see it.

VIDU'.—(*Seeing, with joy*) My labour has borne fruit. Hail to your ladyship!

(ARANYIKA' *bashfully casts off the lotus-leaves and rises*).

MANO.—Noble Vasantaka, at your mere sight my dear friend's affliction has vanished, so that she is herself removing the lotus-leaves. So your noble self should favour them (by taking them).

AR'ANYIKA'.—(*With agitation*), O you given to joking, why do you put me to shame? (*She stands with her face slightly turned back*).

VIDU'.—(*With dejection*) Let the lotuses remain. Your dear friend is extremely bashful. So how is their union to take place?

MANO.—(*Musing for a moment, joyfully*) Vasantaka, in this way, it seems. (*She whispers into his ear*).

VIDU'.—Excellent, dear friend; cleverly suggested!
(*Aside*) By the time you two put on your costumes, I will come taking my friend with me. (*Exit*).

MANO.—O passionate one, get up, get up. We have to act the remaining part of that very play. Come then; let us go to the play-house. (*Walking round and seeing*) Here is the play-house. Come then; let us enter in. (*Gesticulating entrance and looking about*), Well done, well done! Every thing is got ready; the Queen must be coming.

(*Enter the QUEEN, SAMKRITYAYANI and the retinue according to rank*).

VA'SAVADATTA'—Revered lady, how wonderful is your poetic genius ! For this story of my husband, with its secret incidents, although a matter of experience, being dramatised (by you) raises our interest in it all the more, when being seen, as though it had not been seen before.

SA'MK.—O you of long life, the merit of this subject is such that a poem though without excellence (insipid) necessarily causes delight to the ears of its hearers. See,

Generally even an insignificant thing attains eminence by its connection with what is great ; for even ashes come to be a decoration when applied to the broad temples of a rutting elephant. (1)

VA'SAVA.—(*With a smile*) Revered lady, it is a patent fact (*lit.*, is but known) that the son-in-law is loved by every one. So what is the use of thus continuing the conversation ? It is better to see the very same representation.

SA'MK.—Just so. Indivarikā, lead the way to the play-house.

MAID—Come, come, my Queen. (*They all walk on.*)

SA'MK.—(*Looking on*) Oh the loveliness of the play-house !

Charming with the huge strings of pearls hanging from the golden posts decked with hundreds of jewels, and occupied by the youthful damsels that have conquered (surpass in beauty) the nymphs of heaven, this play-house appears like the (aerial vehicle, or) residence of the gods. (2).

MANO. and ARAN.—(*Approaching*) Prosperity, prosperity, to the Queen !

VASAVA.—Manoramsa, the twilight has indeed, passed. Go you then, and quickly put on your costumes.

BORN—As the Queen commands. (*They start to go.*)

VA'SA.—Aranyikā, go to the dressing-room and decorate yourself with these very ornaments that are put on my person. (*She removes the ornaments from her person and*

hands them over to A'ran.). Manoramā, you too take from Indivarikā the ornaments that were given to my husband by my father when pleased by his capture of Nalagiri and decorate yourself, so that you will look quite like the King.

(MANORAMA' takes the decorations from INDIVARIKA' and exit with ARANYIKA').

INDIVARIKA'—Here is a seat; may your Majesty sit down.

VA'SAVA.—(Pointing to a seat) May your reverence sit down.

(BOTH sit down).

(Enter the CHAMBERLAIN having put on his dress).

Looking after the management of the inner apartments, guarding against stumblings at every step, and now led by a staff, being broken down by old age, I imitate all the actions of a king, who, following the science of government, maintains order within cities and avoids errors of policy at every step. (3).

I am commanded by Mahāsena, who bears a significant name and who has put to chagrin (overpowered) all the armies of his enemies, to inform the ladies of the harem thus—Tomorrow we are to celebrate the Udayana festival. Therefore you are to repair to the garden of Love with your retinue splendid with dresses befitting the festival.

SA'MK.—(Pointing to the CHAM.) Princess, the play has commenced. Please see it.

CHAM.—So this is what I have to tell them—that they should go accompanied by their attendants and not attendants with their decorations put on. For,

Among these (inmates of the harem) even the servants of the maids-in-attendance of the queens are conspicuous with their feet adorned with anklets, with their broad hips having glingling girdle-bands, with their large breasts decked with (lit. having beauty imparted to them by) pearl necklaces, with their arms having *Keyuras* (armlets) on them, and with their ears furnished

with *Kundalas*, their hands with bracelets and their hair with *Swastikas*. (4)

There is nothing, indeed, unusual that is to be done here. Thinking that it is my master's order, I will simply communicate the remaining part of the king's order to the Princess.

(*Walking about and seeing.*) Here has that (princess) *Vasavadattā* entered the music-hall followed by *Kānchanamālā*, lute in hand. I will just tell her. (*Walks forth.*)

(*Enter A'RANYIKA, in VASAVADATTĀ's costume, sear'd, and KANCHANAMĀ'LA, with a lute in her hand.*)

A'KAN — Friend, *Kānchanamālā*, why again is the music-master tarrying even to-day?

KA'NCH :—Princess, he has seen a crazy fellow; and overpowered by wonder at hearing his words he has stayed there enjoying the fun (*lit.* laughing at him).

A'KAN.—Maid, well does he ask him. Both are mad men, as it is said—'The like take pleasure in the like.'

SA'MKR—I see that her form is like that of a princess; so with such a form she is sure to act your part well.

CHAM —(*Advancing*) Princess, His Majesty sends word to you—To-morrow we are sure to hear you playing the lute. So you should be ready with *Ghoshavati* fitted with new strings.

AR'ANY—Sir, if so, quickly send the music-master.

CHAM.—Here I send *Vat-arāja* to you. (*Exit.*)

A'RANY —*Kānchanamālā*, bring me the lute (*Ghoshavati*). I will just examine its strings.

(*KA'NCHANAMĀ'LA' hands over the lute.*)

A'RANYIKA' puts it on her lap' and strikes (or, adjusts) the strings).

(*Then enter MANORAMA' having put on VATSARAJA's decorations.*)

MANORAMA'—(*To herself*) Surely the King tarries. Is it that *Vasantaka* did not tell him, or is he afraid

of the Queen? If he comes now it will be a nice thing

[*Enter the King, and Vidûshaka with his body veiled*]

KING—The cool-rayed one (moon) does not cause affliction to me just to-day as at first, now only hot sighs do not parch my lip as they did constantly before, just now my mind is not vacant nor are the limbs languid as formerly, and my torment becomes reduced even as the desires of my heart are thought of (as near fulfilment) (3)

FRIEND, did Manorama really say—"Since my dear friend is kept even out of the path of the King's sight by the Queen, this is the way to bring about their union. To-day at night we are to enact before the Queen the play called Udayanacharita. In it A ranyikâ will be Vāsavadattâ and I too Vatsarîja. Everything is to be learnt (acted) according to his own doings. So having come and acting his part himself, let him enjoy the pleasure of her company."

Vidû—If you do not believe me, here is Manorama waiting, wearing your costume. So approach her and ask her yourself.

KING—(*Approaching MANORAMA*) Manorama, is what Vāsantaka says true?

MANORAMA—Sire, quite true. Decorate yourself with these ornaments. (*With these words she takes off the ornaments from her person and hands them over to the KING*)

(*The KING puts them on*)

Vidû—Here, indeed are kings thus made to dance (act) even by a maid servant. Oh the importance of business (the object to be achieved)!

KING—(*Laughing*) Fool, this is not the time for joking. Silently enter the picture gallery and wait there with Manorama beholding our acting.

(*Both act accordingly*)

A'KANT—Kānchanamilkâ, let alone the late. Just I wish to ask you something

KING—Let me hear (to know) which part of the story is being²acted. (*He listens attentively*).

KA'NCH—May the Princess ask.

A'EANY.—Does my father really say so, viz.—“If playing on the lute Vatsarāja captivate^s me I will necessarily free him from captivity.”?

KING—(*Intering with a toss of the curtain, joyfully ties a knot in the hem of his garment*). Thus it will be. What doubt is there ?

Having filled Pradyota with his attendants with wonder by my performance on the lute, I see that ere long I shall take away Vāsavadattā. (6)

For all things have been well arranged by Yaugandharāyana.

VA'SAVA.—(*Rising at once*) Prosperity ! prosperity to my husband !

KING—(*To himself*) How is it that I am recognized by the Queen ?

SA'MKR.—(*With a smile*) Princess, away, away with this hurry (or, confusion). This is a play.

KING—(*To himself joyfully*) Now I am made to breathe freely.

VA'SAVA.—(*Sitting down with a smile of embarrassment*) What ! this is Manorama ! I thought it was my husband. Bravo, Manoramā, bravo. Excellently acted.

SA'MKR.—Princess, rightly, indeed, was confusion caused in you by Manoramā. Consider—

Here is that same form (of Vatsarāja), the cause of delight to the eyes ; the same is the splendid costume ; self-same is this her gait here, that characterises an intoxicated elephant ; the same is the exceedingly lofty dignity ; her grace the same, and the very same is her voice that resembles the rumble of water-charged clouds : here is presented before us, in his very person, the lord of the Vatsas himself by her, clever (in acting). (7).

VA SANA.—O Indivarikā, I was taught to play on the lute by my lord in fetters, so fetter him with this garland of blue lotuses. (*Taking off from her head the garland of blue lotuses she gives it to her*)

(INDIVARIKĀ does as directed and sits down in the same place.

A RANY —Kānchanamālā, tell me, pray tell me. I ask—Does my father really say this, viz—“If Vatsarāja captivates me by his playing on the lute, then I will necessarily set him free from captivity ”

KĀNCHA.—Princess, he does, really. Act in such a way that, as a matter of fact, you will be highly esteemed by Vatsarāja.

KING—Kānchanamālā has actually brought to pass what was then desired by me.

A RANY.—If so I will play with care.

(*Plays upon the lute, singing*).

Observing the sky densely crowded with chains of clouds the royal swan longs to go to the Mānasa lake, his residence, taking with him his mate. The swan among kings—Vatsarāja,—seeing the prison vault closed up with thick chains, desires to repair to his own abode, taking his beloved with him in order to reach (please her heart) (8).

(VIRU,—*gesticulates sleeping*).

MANO.—(*Shaking him with her hand*) Vasantika, see, see, my friend is playing her part

VIRU —(*Angrily*) Slave's daughter, you too do not allow me to sleep! From the time my dear friend saw A'ranyikā, I have not seen, along with him, what sleep is So I will go to some other place and sleep (*Goes out and sleeps*)

(A RANYIKĀ sings again).

Hurled into (powerfully affected with) a new passion, by the perverse Kāma, the female bee pines, eagerly longing to see her mate, of a charming sight (9)

KING—(*Hearing the song the very moment and suddenly going forth*) Commendable, princess, commendable! How charming the singing, how charming the playing (on the lute)! For,

Distinctness has now been attained here (in this performance) by the *Vyañjana* mode of playing (on the lute) in all its ten parts; this *laya* (tempo) here, distinguished by its three varieties of quick (allegro) intermediate (moderato) and slow (adagio) has been clearly marked in three ways; all the three pauses, Gopuchcha' and the rest, have been accomplished in due order: and the three modes of playing on instruments have been properly exhibited. (10)

A'RANY.—(*Clasping the lute rises from her seat and longingly looking at the King*) Preceptor, I bow to you.

KING—(*With a smile*) May you have that which I wish for you!

KA'NCH.—(*Pointing to A'RANYIKA's seat*) The preceptor should please sit just here.

KING—(*Having sat down*) Where should the Princess sit now?

KA'NCH.—(*With a smile*) The Princess has just now been complimented by you with commendation of her skill. So she deserves to share the seat of the preceptor.

KING—Let her sit here; she deserves (to occupy) half of the seat. Princess, sit down.

(A'RANYIKA' looks at KA'NOHANAMA'LA').

KA'NCH.—(*Smilingly*) Princess, sit there. What is wrong in this?

(A'RANYIKA' sits down bashfully).

VA'SAVA.—(*Blushingly*). The subject-matter has been added to by your reverence. I did not, at all, sit on the same seat with my husband at that time.

KING—Princess, I wish to hear again. Play on the lute.

ARANY —(*With a smile*) Kānchanamālā, having played for a long time I feel exhausted So I shall not be able to play

KANCH —Preceptor the Princess is greatly fatigued See how drops of perspiration are formed on her cheeks and her fingers (or fore—hands) tremble So let her be refreshed (by resting) for a short while

KING—Kānchanamālā you have said what is proper (*Wishes to see to her by the hand*) Arany *withdraws her hand*

VAAVA —(*Sarcastically*) Lady this also has been overdone by you I am not certainly Kānchanamālā that can be misled by (such) composition [Or I should not be deceived (misrepresented) by Kānchanamālā's dramatic speech]

SAMER —(*Smiling*) O you of long life dramatic composition must be of this nature

ARANY —(*With seeming anger*) Go away Kanchan , go away I do not like you

KANCH —(*With a smile*) If you do not like me standing here here I walk off (*Starts to go*)

ARANY —(*In confusion*) Kānchana stay stay , here is the fore—hand offered to him

KING—(*Taking the hand of A RANYIKA*)

Can it be a lotus bud at once cooled by the contact of dew drops? Not such methinks is its power to delight (now) it has it at dawn only when it is left by (free from) the sun are there five moons in the form of fingers shedding a shower of coolness (or dew) Even that (the shower) burns (causes affliction) I know it—this is clearly ambrosia flowing under the guise of perspiration (11)

By you moreover is implanted in my heart this Rāga (passion—redness) with your hand clever in robbing the tender coral sprout of its beauty (12)

A RANYIKA —(*Exhibiting the peculiar sensation of touch*) Oh fie oh fie! my limbs commit a havoc in me (experience a thrill of overpowering emotion) as I touch this Manoramā

VA'SAVADA.—(*Rising suddenly*) Revered lady, you see the representation. I, for myself, cannot bear to see what is false.

SA'MKR.—Princess, this *Gandharva* form of marriage is sanctioned by the religious codes of law. What is the matter for shame in this? This is a dramatic representation. So it is not proper to go away causing a break in the interest when there is no occasion for it.

VA'SAVA.—(*Walks away*).

INDIVARIKA'—(*Looking on*) Your Highness, Vasantaka, is lying in deep sleep at the door of the Picture-gallery.

VA'SAVA—(*Observing carefully*) This is Vasantaka, indeed. (*Reflecting.*) The King also must be here. So having roused him I will just ask him. (*Wakes him up.*)

VIDŪ.—(*Waking dull with sleep and looking up suddenly*) Manoramā, has my dear friend come back after having played his part; or is he acting still?

VA'SAVA.—(*With dejection*) What! My husband is acting? Where is Manoramā now?

VIDŪ.—Here, waiting in the Picture-hall.

MANORAMA'—(*With alarm, to herself*) How was it that the Queen asked him taking quite a different view of the matter; and this foolish fellow too understanding her in quite a different way spoiled the whole matter?

VA'SAVA.—(*Laughing angrily*) Bravo! Manoramā, bravo! nicely have you acted!

MANORAMA'—(*Falling at her feet, trembling with fear.*) Your Highness! It is not, indeed, my fault in this case. By this rascally fellow standing at the door I was detained here, after taking the decorations from me. And again, my voice, as I cried, was not heard by anyone, as it was drowned in the sound of the tabor.

VA'SAVA.—Get up, girl, I know it all. Vasantaka is the chief manager in the play—The story of ^ ^ ^

VIDŪ — Just think yourself—where is Aranyika and where Vasantaka !

VA'SAVA — Manoramā, having well-secured him just come after me. The acting he has arranged I will see now.

MANORAMA — (*To herself*) Now life is put in me (*Binds Veda by the hand and then aloud*) Miscreant, now reap the fruit of your evil policy

VA SAVA — (*Approaching in a hurry*) My lord, may this evil be averted ! (*Removing with these words the garland of blue lotuses from his feet, ironically—*) My Lord should forgive me that I, thinking that it was Manoramā, caused you to be bound with a garland of blue lotuses

(ARANYIKA stands, having moved away in fear)

KING — (*Rising suddenly and seeing MANORAMA, and VIDUSHAKA, to himself*) How am I discovered by the Queen ?

(*Acts being abashed*)

SA KRITYA YANI — (*Seeing all, with a smile*) How has the representation turned out to be quite a different thing ? This is not the proper place for persons of my sort (*Exit*)

KING — (*To himself*) Unusual is this way of showing anger. I see that reconciliation is difficult to be brought about in this case. (*Musing*) I will do this. (*Aloud*) My Queen, let anger be set aside.

VA SAVADATTA — Husband, who is angry here ?

KING — How, are you not angry ?

Although your glance is affectionate, still the lustre of your eyes is red, thus your choked voice, though there is sweetness in it, falters at every word, your hard breathings, though suppressed, are well observed from the heaving of your full bosom so this your anger, though restrained with evident effort, is clearly seen. (13)

(*Falling at her feet*) Be pleased, my dear, be pleased.

VA'SAVA.--A'ranyikē, thinking that you are angry, my husband is saying to you—"Be pleased, my dear, be pleased." So approach him.

(*With these words she pulls her*).

A'RANYIKA'—(*In fright*) Your Highness, I know nothing of this.

VA'SAVA.—A'ranyikā, how don't you know anything? Here I will teach you. Indivarikā, seize her.

VIDŪ.—Madam! To-day it being the Kaumudī festival, my friend performed the acting to divert your heart.

VA'SAVA—When I see this misbehaviour of your both, I am moved to laughter.

KING—My Queen, away with misconception. See—

Why for nothing is this spot produced on the moon of your forehead by the knittings of the eyebrows? Why is this throbbing lip made to resemble the *bandhujīta* flower shaken by the breeze? And again this your waist is oppressed by the weight of your breasts throbbing all the more: give up your anger towards me: for the amusement of your mind alone this acting was performed by me. (14).

Queen, be pleased, be pleased. (*He falls at her feet.*)

VA'SAVA —Girl, the playing is over. Come then; let us enter the inner apartment. (*Exit*).

End of the mimic Play.

KING—(*Looking*) How is it that the Queen has gone without showing favour?

When I look at the face of the Queen and also at that of my beloved here pictured before me: the one streaked with the particles of perspiration and with eye-brows very fiercely contracted through anger, and the other with its lotus-like eyes greatly agitated through fear like those of a gazelle bounding with great speed, I, alarmed and yet having my mind full of longing, am thrown into a great difficulty. (15).

So I will just now go to my couch and think about the means of propitiating the Queen.

(*Exeunt Omnes.*)

END OF ACT III.

ACT IV

(*Enter MANORAMA'*)

MANORAMA'—Oh the long continuity of the Queen's anger! She does not take pity on my dear friend A'ranyikā, though confined for so long a time. The poor girl is not distressed so much by the hardships of her own imprisonment as by her despair to see the King. And such is her affliction that to-day I prevented her with great difficulty from killing herself. I have come having asked Vasantaka to communicate the matter to the King.

(*Then enter KA'NCHANAMA'LA*).

KA'NCHA —Strange that I did not find the revered Sāmkritāyanti though searching for her. (*Looking on*) I will then ask this Manoramā (*Going forth*) Manoramā, do you know where the revered Sāmkritāyanti is?

MANORAMA'—(*Looking at her and wiping off her tears.*) Friend, Kānchanamālā, I have seen her; but what have you to do with her?

KA'NCHANA —To-day a letter was sent by her Highness Angāravati. That being read, the Queen, with eyes filled with tears, began to feel greatly pained. So for her diversion I am searching for the venerable lady.

MANORAMA'—Friend, but what was written in that letter?

KA'NCHANA.—She who is my sister is just like your mother; and her husband is (as) your father. So need this be told to you? It is more than a year since

he has been taken a captive by the accursed king of the Kalingas. It is not proper, therefore, for your husband, who is his neighbour and powerful, thus to observe indifference on hearing of this undesirable occurrence.

MANORAMA'.—Friend Kānchanamālā, but who read the letter to the Queen when, indeed, it was ordered by our lord that the matter should not be communicated by any one to Her Highness.

KA'NCHANA'.—As I remained silent after reading it to myself, the Queen took it from my hand and read it herself.

MANORAMA'.—Then go you; here is the Queen sitting with the very lady in the upper ivory chamber.

KA'NCHANA'.—I will go there to the Queen. (*Exit*).

MA'NORAMA'.—It is a long time since I came leaving Ar'anyikā. The poor girl is quite tired of her life. Something disastrous might perchance happen. So I will go just there. (*Exit*.)

(*Enter seated VA'SAVADATTA' in distress, SA'MKRITYA'YANI and the retinue in order of rank.*)

SA'MKRIT'.—Princess, away with agitation. Vatsarāja is not such. How can Vatsarāja rest unconcerned on knowing very well that the husband of your mother's sister is in such a plight?

VA'SAVADATTA'.—Holy lady, now you are extremely simple-minded. What can he, who has nothing to do with me, have to do with one connected with me? It was meet for my mother to write to me about this. But she does not know that Vāsavadattā is not such now (as she was before). This Ar'anyikā affair again has been witnessed by you with your own eyes. How do you say this then?

SA'MKRIT'.—Since it was witnessed by me, for that reason I say so. He surely acted that way at the Kanmuli festival to make you laugh (enjoy the fun).

VA'SAVA'.—Holy dame, this much is true here. I was so made to be laughed at that it is with difficulty

-that I stand before your reverence through shame. So why continue that topic? Surely it is by this partiality that I have been raised to such a high level (reduced to this state). (*Weeps*).

SA'MKRIT.—Do not weep, Princess. Vatsardja is not such (as would remain indifferent). (*Looking about*). Or why; here comes he who will himself remove your sorrow.

VA'SAVA.—These are now your ladyship's fancies!

(*Enter KING and VIDUSHAKA*).

KING.—Friend, what is the way now to get my beloved released?

VIDU.—Friend, give up your dejection. I will tell you the way.

KING.—(*With joy*) Friend, mention it very quickly.

VIDU.—Friend, in the first place you are distinguished by your two arms that have proved their valour in conflicts with your enemies in many a battle; and again rendered more powerful by (or, and again possess) an irresistible army consisting of numerous elephants, horsemen and foot-soldiers. So having now hardpressed the harem with the whole bulk of your forces, set Aranyikā free.

KING.—Friend, you have advised what is impracticable.

VIDU.—What is impracticable in this (since there is surely not a single man there save the hunch-backs, dwarfs, and the old chamberlain.

KING.—(*Despisingly*) Fool, what nonsense you talk! Excepting the Queen's favour there is no other means to procure her release. So tell me how I shall gain the Queen's favour.

VIDU.—Sir, support your life observing a month's fast. Thus will the fierce Devi (wrathful Queen) be pleased.

KING.—(*Smiling*) Do not joke. Tell me how I should propitiate the Queen?

'Shall I, being bold, obstruct her (course) standing, before her and smiling, clasp the dear one at the neck? Or shall I cause her to be delighted by framing a speech couched in hundreds of flattering expressions? Or shall I remain with folded hands having fallen before the Queen at her feet? Truly, truly, I know not how the Queen's conciliation is to be effected. (1).

Come then; let us go into the Queen's presence.

VIDU'.—Go you, yourself. As for me I have come just now having escaped from confinement with difficulty. So I will not go.

KING.—(*Smiling and clasping him by the neck, makes him turn back by force.*) Fool, come on. (*Walking round and looking on.*) Here is the Queen sitting in the centre of the ivory-chamber. I will approach her. (*Approaches abashed.*)

(Vāsavadatta' rises from her seat languidly).

Why have you left your seat? away with this hurry to show respect to me. It is not proper thus to stand for me, O you with your waist wearied (thereby). Why is this person, who is won over by the favour of the mere casting of a glance, made to feel abashed by excessive courtesy! (2).

VA'SAVA.—(*Closely observing his countenance.*) Husband, you are now abashed (indeed)!

KING.—My dear, I am really abashed. For, although my guilt was visibly seen, I am endeavouring to appease you.

SA'MKRIT.—(*Pointing to a seat.*) Sire, please sit down.

KING.—(*Pointing to a seat.*) Let the Queen sit here.

VA'SAVA.—sits on the ground.

KING.—Oh, the Queen has sat on the ground. I too will sit just here. (*So sitting on the ground, with folded hands.*) Beloved, be pleased, be pleased. Why do you cherish this deep-seated anger, when I have thus bowed to you?

O you with bewitching eyes, you do not knit your brows, but simply weep again and again with your

lower lip not much quivering you heave sighs without cessation; you do not give a reply, but remain with your face hung down in deep meditation: your suppressed anger greatly pains me like a hidden stroke (i. e. wound caused by it). (3)

My beloved, be pleased.

VA'SA.—You are surely very happy. Why do you now torment an afflicted person? Rise, who is angry here?

SA'MKR.—Get up, sire; what is the use of this? Quite different is the cause of her affliction.

KING.—(In haste.) Revered lady, what is that other cause?

(SA'MKRITYA'TANI *whispers it in the ear.*)

KING.—(Laughing.) If so, away with sorrow. I too knew it. But I did not say (anything about it) thinking that I should greet the Queen after the purpose had been accomplished. Otherwise how could I remain unconcerned in this Dhurdhavarma matter? So several days have elapsed since tidings about it reached (here). This is the state of things there.

With his outward territory overrun by our forces led by Vijayasena, and his power destroyed, the accursed Kalinga, rendered helpless, has been forced to seek protection from the rampart after having at once entered his fortress. (4)

And him, Kalinga, thus situated—, rendered powerless by our attack as described above, with the activities of his warriors and servants decreasing day by day, and having his entire army routed as his elephants, horses and men are falling so as to be destroyed—, you will hear before long, O revered lady, as being either captured or slain in the battle, when in a day or two his fortress is levelled down from all sides by our forces. (5)

SA'MKRIT.—Princess, I told your ladyship, at the earliest, that Vatsarāja would not remain without making a counter move.

VA'SAVA.—If so, that is gratifying to me.

(*Enter Portress.*)

PORTRESS.—Prosperity, prosperity to your Majesty! Here is Vijayasena, accompanied by Drdhavarman's Chamberlain, waiting at the door, with his eyes expanded through joy and wishing to communicate something agreeable.

VA'SAVA.—(*With a smile*) Revered lady, as I guess I am entirely compensated (lit., satisfied) by my lord.

SA'MKR.—I am, indeed partial to Vatsarāja! So I say nothing.

KING.—Quickly ask them to come in.

PORTRESS.—I will. (*Exit*).

(*Enter VIJAYASENA and the CHAMBERLAIN.*)

VIJAYA.—Dear chamberlain, at the thought that I am to see my master's feet to-day, I am truly experiencing an ecstasy of joy, indescribable and beyond comparison.

CHAMBER.—This is true. See—

Even ordinarily (lit., otherwise) a servant is filled with joy on beholding his master: how much more then must be he who has fully carried out the responsible task entrusted to him by his lord, by routing the enemy's forces? (6)

BOTH.—(*Approaching.*) Victory, victory, to our master!

(*The KING embraces them both.*)

CHAMBER.—Sire, my congratulations to you.

Having slain the cursed Kalinga at your Majesty's command, Vijayasena, the conqueror of the foes, has set our master on the throne. (7)

VA'SAVA.—My revered lady, do you recognize this chamberlain?

SA'MKR.—How shall I not recognize him? Surely this is he by whom your aunt sent the letter to you.

KING.—A momentous business has been accomplished by Vijayasena.

(*VIJAYASENA falls at his feet.*)

KING.—Queen, I congratulate you. Drdhavarman has been reinstated on his throne.

QUEEN.—(*With joy.*) It is a favour to me.

VIDU.—At the time of such good fortune, this must be done in this royal palace—(*Pointing to the KING and acting playing on the lute*) worship of the Preceptor, (*showing his sacred thread*) honour to a Brāhmana; (*indicating ARANYIKA*) and the release of all in custody

KING —(*Aside, with a flourish*) Well done, friend, well done!

VIDU —Madam, how is it that you do not pass any orders in this case.

VA SAVA —(*Looking at SAMRITYANI, with a smile*) The knave has, indeed, got Aranyakā out of prison

SAMKR —What is the use of keeping the girl in custody?

VA SAVA —Just as your reverence likes

SAMKR —If so, I myself will go and set her free.
(*Exit*)

CHAMBERLAIN —Here is another message sent by Drdhavarman—By your favour everything has been accomplished as desired. So this my life is yours (at your disposal), you have the right to use it as you please

(*The KING remains with his face hung down through modesty*)

VIJAYASENA.—Sire, it is not possible at all to describe the great affection Drdhavarman feels for Your Majesty.

CHAMBERLAIN —(*Continuing*) And although pain was caused to me that there was no alliance formed with you on account of the loss of my daughter, Pṛivadarikā, who was affianced to you, still the same has been removed by you as the husband of Vāsivadattā

VA SAVA —(*Tearfully*) Noble chamberlain, how was my cousin lost?

CHAMBERLAIN —Princess, when in the course of the attack by the recursed Kalinga the inmates of the harem had fled here and there I took her who was fortunately seen by me, and thinking—‘It is no longer advisable to stay here now’, started to come to

Vatsarāja. Then after due consideration I committed her to Vindhya-ketu's care and went away. Just as I returned I found the place made, along with Vindhya-ketu, a matter of memory by some people.

KING.—(*With a smile.*) Vijayasena, what do you say (to this)?

CHAMBERLAIN —There although I searched for her I did not find her. And from that time to this day it is not known where she is—

(*Enter MANORAMA*).

MANORAMA.—Your Highness, the poor girl is in danger of life.

VA'SAVA.—(*Weeping.*) What! Do you know what has happened to Priyadars'ana?

MANORAMA —Certainly I do not know what has happened to Priyadars'ana. This A'ranyikā here drank the poison brought to her under the guise of wine and is in peril of life. This is what I humbly said. So your Highness should save her. (*Falls at her feet weeping.*)

VA'SAVA.—(*To herself.*) Oh fie, fie! my grief for Priyadars'ana has been hidden (eclipsed) by this account of A'ranyikā. People are, to be sure, extremely wicked. They might, perchance, mis-judge me. So this is proper to be done in this case. (*Loudly and with concern.*) Manoramā, bring her quickly just here. My husband who has learnt the art of poison-curing in the world of the Nāgas is an expert in this matter.

(*Exit Manoramā; then enter Aranyikā, supported by Manorama, and exhibiting herself as suffering from the effects of the poison.*)

A'RANYIKA'.—Dear Manoramā, why are you leading me into darkness?

MANORAMA'.—(*With dismay.*) Alas, alas! Her sight also is affected by the poison. (*To Vāsavadattā*) Mistress, quickly save her, quickly save her. The poison has affected her seriously.

VA'SAVADATTĀ'.—(*Taking the KING by the hand, in*

agitation.) Rise, rise, my lord. The poor girl is fast dying.

CHAMBERLAIN.—(*Observing her.*) She surely resembles very much our princess, Priyadars'ikā. (*Referring to VA'SAVADATTA.*) Princess, whence is this maiden?

VA'JAVA.—Sir, she is Viindyaketu's daughter, brought here by Vijayasena after slaying him.

CHAMBER.—Whence could he have a daughter. This is the same, my princess. Alas! I am undone, a luckless man! (*Falling on the ground and rising up.*) Princess, this is that Priyadars'ikā, your cousin

VA'JAVA'.—Husband, save her, save her. My cousin is dying.

KING.—Be calm, be calm. Let me see first. (*Aside*) Pity, oh pity!

The bee in its course went to drink the lotus bud having abundant floral juice formed in it; and at the same time it was scorched up by the frost having suddenly fallen on it. When fate is adverse desires bear no fruit. (8)

(*Aloud*) Manoramā, ask her if she has consciousness.

MANORAMA'.—Friend, are you conscious! (*Shaking her again, with tears.*) Friend, I say, I ask you if you are conscious.

PRIYADAR.—(*Indistinctly.*) I say, even such as I am, I did not see His Majesty. (*With this half-uttered she falls on the ground.*)

KING.—(*With tears, aside.*)

She is closing this pair of her eyes (but) the quarters have been dark to me; her throat is choked; these words of mine escape me with difficulty; her breathing has stopped (*lit.* is taken away); my body has become paralysed (*lit.* come to be in a state of motionlessness); I think the effect of poison only is hers; but mine is all the affliction caused by it. (9)

VA'JAVA'.—(*Weeping*) Priyadars'and, rise, oh rise. See; here is the King sitting. How is it that her consciousness is also lost? What wrong have I done you

unknowingly, angry at which you do not talk to me? Be pleased, then, be pleased. Arise, arise. I will not give offence again, Ah, cursed fate! What evil deed was done by me now that my cousin is presented to me reduced to this plight?

VIDU.—My friend, why do you stand like one bewildered? This is not the time for dejection! Very serious, indeed, is the working of the poison. So show the power of your art.

KING.—This is quite true. (*Looking at PRIYADARS'IKA'.*) I remained stupefied all this while. So I will restore her to life. Water, water.

VIDU.—(*Going out and coming back again.*) O here is water.

(*The King advancing and placing his hand on Priyadars'ika, acts the silent repeating of the incantation; Priyad'arsika' slowly rises up.*)

VA'SAVA.—My lord, thank God, my cousin has revived.

VIJAYASENA.—Oh the power of his Majesty's knowledge!

CHAMBERLAIN.—Oh, unobstructed everywhere is the power of His Majesty as Narendra (sovereign—Poison-physician)!

PRIYADARS'IKA'.—(*Slowly rising up and sitting, indicates yawning, then with dejection indistinctly.*) Manoramā, I have, indeed, slept long.

VIDU.—O friend, your skill as a physician has been fully proved.

(*PRIYADARS'IKA', gazing longingly at the KING stands up bashfully, her face hung down a little.*)

VA'SAVA.—Husband, why does she still act differently (like one not fully restored to sense)?

KING.—(*With a smile.*)

Since her eye-sight is not restored to its natural state, her words are not very distinct; this her body reels, with horripilation and the drops of perspiration clearly

IMPORTANT ABBREVIATIONS.

<i>Ak</i> , <i>Amsra</i> .—Amarakoṣa.	<i>Megh</i> .—Meghadūta*.
<i>Bg</i> .—Bhagavadgītā	<i>Mṛich</i> .—Mṛicobhakaṭika*.
<i>Bhār</i> .—Bhartṛihari's Śatakas (N. and V.).*	<i>Mudrā</i> .—Mudrārākhaṣa*.
<i>Bhaṭṭi</i> .—Bhaṭṭikāvya (I.-V.).*	<i>Nāg</i> .—Nāgānanda*.
<i>Bṛh.</i> -S.—Bṛhat-samhitā.	<i>Pañchar</i> .—Pañcharātra of Bhāsa.*
<i>Col. U. Ed.</i> .—Columbia Uni- versity Edition of the Play.	<i>Priy</i> .—Priyadarśikā.
<i>Cf</i> .—Compare.	<i>Pt</i> .—Pañchatantra.*
<i>Ch</i> .—Chapter.	<i>Ragh</i> .—Raghuvamśa. (I.-X.).*
<i>Br K. M.</i> .—Bṛhatkathāmañjarī.	<i>Rām</i> .—Rāmāyaṇa.
<i>Com</i> .—Commentary; commen- tator.	<i>Ratn</i> .—Ratnāvalī.*
<i>D. K.</i> .—Daśakumāracharita.*	<i>Ritus</i> .—Ritusambhāra.*
<i>D.-R.</i> .—Daśa-Rūpaka.	<i>S</i> .—Sātra.
<i>Gīt</i> .—Gītāgovinda.	<i>Sāk</i> .—Śākuntala of Kālidāsa.*
<i>Hitop</i> .—Hitopadeśa.*	<i>S.-D.</i> .—Sāhityadarpana.
<i>Kād</i> .—Kādambarī.*	<i>Sid.-Kau</i> .—Siddhānta- Kaumudī.
<i>Kathā</i> .—Kathāsaritsāgara.	<i>Śree</i> .—Śreenivāsacharita.
<i>Kāv</i> , <i>K.-D</i> .—Kāvya-darśa.	<i>S'is</i> .—Śiśupālavadha.
<i>K.-P.</i> .—Kāvya-prakāśa.	<i>Subhā</i> .—Subhāshita.
<i>Kum</i> .—Kumārāmbhava. (I.-VII).*	<i>Svap.-Vā</i> .—Svapnavāsa- datta of Bhāsa.
<i>Mālac</i> .—Mālavikāgnimitra.*	<i>Uttar</i> .—Uttararāmaccharita.*
<i>Malli</i> .—Mallinātha	<i>Vart</i> .—Vārttika.
<i>Māl</i> .—Mādh—Mālatī. Mādhava.*	<i>Veñś</i> .—Venīśambhāra.*
<i>M.-S.</i> .—Maṇusmṛiti.	<i>Vikr</i> .—Vikramorvaśīya.*
	<i>Vikr.-Ch</i> .—Vikramānka-deva- Charita of Bilhana.

NOTES.

ACT I.

P. 1. **प्रियदर्शिका**—Properly the name of the heroine ; it then metaphorically (by the metaphorical transference of an epithet अभेदेवचार) signifies the play of which Priya. is the Heroine. The poet's other play, Ratnāvalī, is similarly named.

Following the custom of previous writers the poet begins his work with the usual *Mangala*, which consists of a salutation to the favourite deity or a benediction, and which is believed to have the power to remove obstacles in the way of, and to lead to a safe completion, the work undertaken. This is technically called *Nūndī* in the case of dramas. The efficacy of a *Mangala* is thus stated by Patanjali in his *Mahābhāṣya*—मङ्गलादीनि मङ्गलमर्थानि मङ्गलान्तानि च शास्त्राणि प्रगते वीरपुरुषक्रान्तयुष्मत्पुरुषकाणि च भवन्मयभेदेनारश्च प्रवक्तारो भवन्ति । Śrīharsha has glorified Pārvatī and Śiva in this play, as he has done in the Ratnā. also. He pays his veneration to Pārvatī first, owing to her being the more respectable of the two, as being the mother of the world (मातृभूमिर्हितत्वात् as remarked by Mall. in his com. on Ragh. I. 1.).

Śl 1. The śl. describes the emotion of Gauri (Pārvatī) at the time of her marriage with Śiva, wherein Brahmā, as was meet, was the officiating priest joining their hands. Cf. Śiva Pu.—मग्ना सर्वं च तत्रत्यं कारयामास वै तदा । आवाहनं तथा पापं सर्वं च विधिपूर्वकम् ॥..... सस्याप्याग्निं पुनस्तत्र वैवाहमकरोद्विधिम् ॥ &c Construe—करप्रहविषी धूमव्याकुलदृष्टिः पुनः इन्दुकिरणैः आह्लादिताक्षी उत्सुका वर पश्यन्ती ध्रुवः ब्रह्मणः द्रिया आनतमुखी पादनखेन्दुदर्पणगते मग्ना दधाने हरे सेव्या स्पर्शात् उत्सुका गौरी वः शिवाय अस्तु ।

धूमव्याः—The smoke was due to the offerings made into the fire that witnessed the match; for the offerings cf. हविःशमीपद्मपलाजगन्धी पुष्पः कुशानोरुदियाय धूमः । Ragh. VII. 26. व्याकुल pained or disturbed. This was because the bride is required to inhale the smoke. लाजहोमं कृत्वा धूममाजिघ्रेत् इति गृह्यविद्ः । Cf Ragh. VII. 27. आचारधूमप्रदणान्धधुव (वृद्धाचाराद्धूमप्रदणमित्येके); see Kum. VII. 81. and cf. for the smoke Par. p. I. 1. **इन्दुकिरणैः**—When she looked up the pain was removed by the soothing rays of the moon on Śiva's head. **उत्सुका**—This description is rather conventional. The bride is anxious to see her husband and gets the first opportunity to see him after the removal of the cloth held between the two when the Manḥalāshtakas are over. But in

Gauri's case she had already seen S'iva before the marriage
 द्विषा—She felt shame for fear of being observed by Brahmā who
 was there serving as the uniting priest. जानत०—may also be
 separated as नत०. भ्रुयोद्दिश may also be taken as a comp. word
 (through excessive shame); but this is not very satisfactory.
 सेव्या—Full of jealousy; for she saw Gangā on the head of S'iva's
 image as mirrored in her bright nails. At first she had not
 seen her as she dared not look long at S'iva in the presence of
 Brahmā. Pārvatī is often represented as jealous of Gangā regard-
 ed as her co-wife. Cf. Mud. I. 1; तद्युक्तं बहुमार्गाणां नमः पुरे निर्लज्ज-
 चोदुसाव; Ratnā. I. śl. between 2 and 3. पादनखेन्दू०—For comp.
 see com.; the double comparison is rather unpoetic. Strangely
 enough Sans. poets represent the nails of fine ladies (and also of
 men) as lustrous enough to take in images. Cf. तिस्रम्यगिहपुरपुरेन
अङ्गुष्ठेन ह्यन इव चरणनखेषु निपशतः Kād. p. 392.

स्थशङ्कुलका—The standing of the hair on end caused by touch
 is one of the eight Sātvika Bhāvas (or involuntary manifesta-
 tions of strong feeling). It is considered as the first outward
 indication of love and is often referred to by poets; cf. Vik. I.
 11; Kum. VII. 77 (रोमोद्भनः मादुष्टदुमायाः), Ragh. VII. 22. &c.
 Cf. with this śl. आदौ प्रेमकषायिता हरमुखव्यापारलेला शनेर्दीक्षामारविभूर्णिता
 मुकुलिता धूमोद्भमव्याजतः । पत्युः संमिलिता दृशा सारमसव्यावर्तनव्याकुला पार्वत्याः
 परिणीतिमङ्गलविधौ दृष्टिः शिवायास्तु वः ॥ Pār. p. I. 1. कैलासादौ &c.—The
 reference here is to Rāvana's lifting up the mountain Kailāsa when
 it was shaken to its foundation, causing alarm to Pārvatī and others
 who lived on it. To quiet Pārvatī's fear S'iva pressed down the
 mountain with his foot and Rāvana escaped being crushed under
 it only by pacifying the deity. This is also constantly referred
 to by poets; cf. कैलासत्रियमिष दशमुखोन्मूलनशोभनिपतिता; Kād. p. 211;
 समुत्थिष्यः पृथिवीमृतां वी वामपदानस्य चकार शूलिनः । वसमुपाराद्रिमुताससंभ्रम-
 स्वयेप्रहास्येपसुखेन निष्कयम् ॥ Sis. I. 50; गत्वा चोर्ध्वं दशमुखमुजोद्धासितप्रपसन्धेः
 कैलासस्य &c. Meg. I. 61; see also Rāmā. Uttar. K. canto XVI.
 Construe वदन्ते कैलासादौ परितलानि सन्नि मणेषु उल्लसत्कीदृकेषु सख्युः कुमारो मातुः
 क्रोडं विशानि सन्नि विभुनि सरोरं वदन्ति सन्नि पादादंशुषि दशमुखे पातालमूर्धं यानि
 सन्नि क्लृप्तोपि उमया भयवन्म आल्लिष्टमूर्तिः अतः तृष्टः शिवः वः पत्युः.

उद्धस्ते—Trown or torn up. गणेषु—The *ganas* are the atten-
 dants of S'iva, being a race of demigods called *Pranāthas* and are
 under the superintendence of Ganeśa, one of the demigods. They
 are thus described in the Kālikā P.—विचित्ररूपामराणां जटाचन्द्रार्पकजिह्वा-
 नाः । अशकाशमार्गे गच्छन्तमद्रुणच्छान्ति निगमशः ॥ ध्यानस्थं परिचर्यन्ति सलिलादिभिर्भि-
 श्रम ॥ मानाशयधराः शम्भोर्गणास्तु प्रमथाः स्मृताः ॥ &c. उल्लस०—Their

curiosity was roused by the sudden shaking of the mountain.
 कुमारे—Kārttikeya, when an infant. विज्ञाति—i. e. through fear.
 विषहृचि—The serpent on the body of Śiva. Śiva is described as
 having huge serpents on his person, coiled round his neck, or
 arms, &c; cf. हित्वा तस्मिन् भुजगबलं शंभुना दचहस्ता Meg. I. 63; करेण
 शम्भोर्वलयीकृतगहिना Kum. V. 66. शमशानचारी सततं व्यालाभरणधूषणः Ś'iva P.

P. 2. पादावष्टम्भः—पदेन अवष्टम्भः—supporting i. e. steadying
 it by the (pressure of the) foot., तेन; or पादस्थ अवष्टम्भः the firm
 planting of. Ś'iva planted his foot firmly on the mountain to
 make it steady, which pressed down Rāvana and hence सीदद्गुपि
 whose body was pained or afflicted. पातालः—He was sinking
 down to the surface of Pātāla under the pressure exerted on the
 mountain by Ś'iva's foot. क्रुद्ध—He was angry that his moun-
 tain should have been torn up and his peace disturbed. आलिप्त-
 धृतिः अनस्तुतः—For idea cf. the śl. from Sis. quoted above, . . .

नान्यन्ते—नान्दी is the stanza or stanzas of benediction. For its
 definition see com.; it is derived as नन्दन्ति देवता अस्यामिति नान्दी; fr.
 नन्द and aff. यञ् (अ) with the fem ई added. Another way is—
 आशीर्षादिना नन्दतीति नन्द; नन्द एव नान्दः by adding अ (अण्) स्वार्थे
 (पञ्चादित्वादण्); ततः स्त्रिया ङीप्. As the drama developed the
 cumbrous preliminaries of the prelude (पूर्वक) were dispensed
 with, नान्दी the most important of them being retained. It then
 formed an essential part of the prologue. This Nāndī is of
 four kinds, viz. नमस्तुतिर्माङ्गलिकी आशी. वरावली तथा । नान्दी चतुर्थी निर्दिष्टा
 नाटकादिषु धीमता । The subject matter of the plot ought to be
 slightly indicated in the Nāndī; and it is done in the present
 Nāndī also. Thus घृमसाङ्का suggests Priya's long sorrow caused
 by her own state and her father's overthrow by the Kalinga-king.
 हृन्दुकिरणैः &c.—refers to the delight caused to her eyes by the
 sight of the king and later of her father's chamberlain. पश्यन्ती
 वर refers to her looking longingly at the king Vatsa, and her
 desire for a union with him. आननमुखी shows that she had to
 observe reserve for concealing her love from the Queen and her
 servants. The second śl. refers to Drdhavarman's overthrow
 and his being restored to power again by the interference of
 king Vatsa; as also to the queen's anger and her final reconcil-
 ation with him. See com.

नान्यन्ते सूत्रः—supply आह, ब्रूते or some such word to complete
 the sense. Now the question arises—Who recited the Nāndī?
 If the Sūtra, according to the precept.—सूत्रधारः पठेत्तत्र मन्त्रं
 स्वरमभिधः । नान्दी पदेर्द्वादिशभिः &c. (Nāt. Śā. V. 98), his
 name should have preceded the ślokas of the Nāndī.

Two explanations are offered. The name of the Sūtra, is not put first because nothing but auspicious words can begin a work. Cf. in this connection the Sūtra of Pān. वृद्धिरादेव् which begins his अष्टाध्यायी (and not अदेव् वृद्धि like अदेव् एण) The other is—The Sūtra or manager of the पूर्वद्वय recited the Nāndī. And he having retired, the manager of the play (नाटकस्थ सः) entered and began the play. But as the discussion is immaterial to the ordinary reader we do not further enter into it here.

सूत्रधार—The chief manager of the play, who held as it were the threads of the business of the play. He assigned to the various actors the parts they were to play, instructed them and took a leading part in the prologue.

वसन्तोत्सवे—The vernal festival seems to have been one of the occasions on which plays were publicly staged. The spring festival was formerly celebrated from about the middle of the bright half of Chaitra to the full moon day to mark the return of spring, when Kāmadēva or the god of love was worshipped with great pomp. According to some, the festival began from the 5th of Māgha and lasted for about two months. It is now identified with the Holi festival in which people of all grades of society mix with one another and make merry. The Bhavishyottara Purāṇa gives a full description of this, for which see Wilson's H. T. p. 264. The passage from अथाह to सर्वे युगान्तरम् is almost the same in all the three plays of the poet, with इन्द्रोत्सवे instead of वसन्तोत्सव (which is an optional reading there also) in the Nagabandha.

श्रीर्ध्व—For Harsha see Introd., देवस्य-देव fr. दिव् to shine originally meant one shining or brilliant, then it came to mean 'a god' (Lat. *deus*), and lastly came to be added to the names of kings as a term of respect and greatness, cf. Vikramadeva, Vikramānkaḍeva, &c. **पादपद्मो**—living or subsisting by (the support of) the lotus like-feet &c.—a respectful way of saying—the humble servants or vassals of **राजसमूहेन**—This refers especially to the eighteen kings that owed allegiance to Harsha and his two allies the king of Valabhi and Bhāskaravarman, king of Prāgyyotisha (Assam). **अपूर्व**—goes with रचना, such as has not been shown before, novel, extraordinary. We cannot take अपूर्व as qualifying वस्तु as the theme of the play was not invented by the poet. रचना is the skilful arrangement of the various parts and incidents leading to a charming end. The poet means that he has borrowed the theme but presented it in a new

charming way. प्रियदाशिका—named after प्रिय०, the princess of Anga, and the heroine of the play.

P. 3. नाटिका—see Introd. Sec I. परम्परा—is a word by itself (अम्युपन्नं प्रातिपदिकं) meaning a series or succession of. श्रोत्र०—coming from ear to ear, hearsay. श्रुतं—श्रुता v. l. is bad as it cannot be syntactically connected with नाटिका owing to the presence of इति; or इति ought to be dropped. प्रयोगस्त—प्रयोग is the representation or exhibition on the stage. अनुग्रहवृत्त्या—With the thought or object of, i. e. with the wish to favour us, Cf. पणवित्तु वा दाक्षिण्यादयवा सद्गुणवृत्त्यवदुमानात् । &c Vik. I. 2. यथावत्—separately-in due form, in a proper way; or as compounded (यथावत्प०), representation in toto, or as it is; leaving out nothing. नेपथ्यदर्शना—The word नेपथ्य is derived as निः (नि neu. the eye) or नेः (ने a leader) पथ्य good, pleasing or beneficial to, and means—(1) dress, or (2) decoration, it also means, (3) the tiring room (where the decorations are made, or the actors put on their dress); and (4) the drop curtain (जपनिका). -रचना (here) the arrangement of the tiring room (such as the assignment of parts to the actors, giving them instructions as to costume, acting and so on). आकर्षितानि—p. p. p. of कृन् cau. with आ to incline, &c.; drawn to us, attracted. सामाजिकाः—Those who gather in an assembly, the audience; टक् (टक्) is added to a word denoting combination in the sense of 'those who assemble there'; or सन्मज्ज रक्षन्ति those who keep an assembly by their presence.

निपुण—skilled in the art of poetry, i. e. having the skill attained by the observation of the ways of the world and by the study of the Śāstra and good poems; cf. शक्तिर्निपुणत्वान्मोक्षसाधकाभ्यामवेक्षणात् । Kāv. Pra. I. 2. अन्यथादिणी—otherwise our skill will be vainly exhibited. This is an encouraging fact Cf.

“ And as you are known,

the first and happiest hearers of the town,”

Shakespeare's Henry VIII, Prologue.

हारि—हर्तुं क्षीयमस्य naturally attractive; the word is generally used as the last part of a comp., as मनोहारि, हासहारि, वृद्धे विष्टहारिणी. हर्तुते Dh. N. 25, &c. वासराज—वासराज राजा वासराजः the king of the Vatsa country (for which, see Introd., geography of the play). This was Udayana, the son of Bahasrānka, a king of the lunar race. This genealogy is thus given in the Kathā — वासु-अर्जुन-अधिमन्यु-यतीन्द्र-सत्यमेव-दानवीर्य-महोदधी-उदयन. According to the Vishnu P., he was the son of a second Bahasrānka,

19th in succession from Janamejaya, which appears to be more probable Mahāsena, also called Chanda-Mahāsena, the king of Ujjayini, had a daughter of exquisite beauty, named Vasavadattā, whom he wished to give in marriage to Vatsaraja (According to another account to a king named Sanjaya, see the quotation, from Māl Mād below) With this object he enticed* Udayana to his city and kept him a captive there. Being engaged to teach music to Vasavadattā he gained her heart and by the advice of his minister Yaugandharāyana managed to escape with her to his capital. They were afterwards married in great pomp. For the full account see Katha Lambaka II tar 11, 12 हारि चरित—This is proved by the various references to his name, cf. माण्डवन्तीनुदयनकयाकोविदश्रमहृद्धान् । Meg I 30, प्रद्योतस्य विषदुहेतर वत्सराजोत्र जहो । Ibid I 33; उत्तेजयामि सुदृक् परिमोक्षणाय यौगाधरायण इवोदयनस्य राज्ञ । Mfch IV 26 वासवदत्ता च राज्ञि सज्जयाय पित्रा दत्तमात्मानमुदयनाय मायच्छत् । Māl Mād II माय्ये—माय्य here means dramatic representation यय—by this he refers to himself and the other actors वस्तु—a thing, an item this is different from वस्तु in व्युत्पत्तुचन above एकैक—एक repeated is to be taken as a Bah comp (by एक बहुव्रीहिषत् । Pan VIII 1 9) and dissolved as एकमेक, the case term of the first word being dropped in being compounded कफल—is here reputation and money पद—an abode, : : source of पुन—implies वक्षन्तर (what then when &c) भग्नारयोप—Here he refers to himself as he is the principal person concerned सुजानो—Favourable circumstances, advantages Cf एकैकमप्यनर्थाय किमुच्य चतुदशम् । Hit I

This śl. is quoted in the Sāh D and D-R as an instance of प्रतीक्षा (or that which attracts the attention of the audience to the representation by a commendation of the poet, the play, the

* Mahāsena though an enemy of Udayana, wished to give his daughter Vāsavadattā in marriage to him, but doubting if he would accept her, he thought of the following expedient for bringing about the union. Seeing that Udayana spent his days and nights in the forests he thought of making him a prisoner, and with this view he caused a wooden elephant to be made and concealed some armed men in it. It was then placed in the forest. When Udayana came across it, the armed men came out and seeing him alone seized and made him a prisoner. He was then brought before Mahāsena who gave his daughter Vāsavadattā in his charge and told him that he would be set at liberty when he gave his daughter instructions and training in music (गवर्धित) Gadre.

proficiency of the actors, &c.) one of the *angas* of मारतीवृत्ति, which is thus defined—निवेदनं प्रयोज्यस्य निर्देशो देशकालयोः । काव्यार्थसूचकैः शब्दैः समायात्रितरजनम् । कविकाव्यमटादीनां प्रशंसा च प्ररोचना ॥

नेपथ्याभिः—Towards the curtain or screen (that separated the tiring room behind the stage from the stage itself. अये—shows surprise. -नाभ्युपगते—engaged in, busy with; this reminds one of Bhāsa, who begins some of his plays with अये कथं or किञ्च खट्विज्ञापनस्यप्रे, मयि (see Svap., Pancha., Mad. Vyā, &c.). अङ्गाधिः—For Anga, see Introd. दृढवर्मणः—does not seem to be the name of a real historic personage. It is probably invented by the poet. भूमिका—part. अरमद्भाता—In the Ratnā, also the younger brother of the Sūtra, is introduced as assuming the character of Yaugandharāyana. This form of introduction is called प्रयोगनिशय. प्रस्तावना—प्रस्तावयति (that which introduces the subject matter) इति; fr. प्रस्तु+अन (युच्) added कर्तरि, with the fem. आ. The प्रस्ता is also called आमुख; for its definition, see com. The प्रस्ता here is a simple affair, as in the plays of Bhāsa, no other character than the Sūtra being introduced.

P. 4. कञ्चुकी—The Kanchuki forms almost a necessary character of Sans. plays. He is generally introduced as an old man lamenting over his misfortune, having to serve even when worn out by age. Cf. Vik. III. 1, Mud. III. 1, &c. He was probably so called from the long cloak (कञ्चुक) he wore. He was the superintendent of the female apartments of kings, was a Brāhmana by caste and had various good qualities—see com. नाटयन्—नाटयित्वा &c. are used to indicate that the Actor shows that he does something or represents by some conventional gesture or expression a particular state of feelings or mood.

राज्ञो विपत्—shows how sincerely the Chamberlain loved his king. दुर्ममः—देशच्युति there was, but to make matters worse, he had to pass through tractless regions, as he had to bear with him secretly the princess. अस्या—this, i. e. marked by such happenings. कटुः—यदुः अत एव निष्फला. कटु cannot be taken separately, as the happenings mentioned above were not the result of his long continued old age. Śl. quoted in Dhanika's com. on D. R. IV. 9, as an example of dejection caused by misfortune (आवद्).

नाम—as was well known (प्राकाशे); or it may be कुरुते (and yet, oh irony of fate). अवतिष्ठत—Unobstructed, always successful. शक्तिप्रद—The three regal powers, viz. ममाया or मयुषाः—

the power arising from an efficient army and a good treasury (स प्रभावः प्रतापश्च यत्नेन फौषड्डजः Amara), मन्त्रशः or the power arising from good counsel (: : a wise ministry) and उत्साहः or the personal energy of the king रघुः—रघुः was the celebrated son of Dilipa, नल king of Nishada—names well known to the Indian student प्राय्यमाना—earnestly sought, solicited बद्धातुः—who entertained a deep feeling of resentment हृद्यर्न्नेष—who found a loop hole, : : a weak point as Vata-raja was not expected to come to Drdhi's assistance कलिङ्गः—For कलिङ्ग see Intro, कलिङ्गानां जनपदानां राजा कलिङ्गः स चासीद्दत्तकम् । यस्य—To speak the truth, truly उपपन्नः—Although come to pass or happened, a fact यथाकथञ्चित्—Let as circumstances would permit, somehow अदणः—Free from debt He believed that his master had contracted a debt as it were, when he promised to give his daughter in marriage to king Vatsa and that he (Kanch) would free him from it by taking the princess to king Vatsa अवस्कन्दसम्पन्नः—The flurry and confusion caused by the attack, the comparison to प्रलयकालः shows that the attack was sudden and caused terrible havoc अपवाहः—The object is तौ (राजपुत्री) आदः विश्वः—अदव्या मव आदिकः ruling over a forest tract, a forest king विश्वपकेतोः—Vind. seems to have been a petty king as he was so easily routed. अमरचतीर्थः—appears from the context to be some holy place in the Vindhya regions, near the hermitage of Agastya described by Bana in his Kāda An Agastyatirtha, a place of pilgrimage, is located in the province of Tinnevely in the extreme south of India. निपत्य—Having attacked. दस्युभिः—By marauders or robbers दस्युः is one of the old Vedic words (a class of demons or enemies of gods and men, slain by Indra) that remain in classical Sans प्रद्योतः—Another name of Mahāsena or Chanda mahā, so say the commentators on Kāh I's Meg I. 34 wherein there is a reference to this king—प्रद्योतस्य विद्युद्दिता वस्तराजोव जट्टे) and this appears to be correct from Bhāsa's Swap Vā According to the Katha, Pradyota was the king of Magadha and a person different from Mahāsena The name of his daughter also was Padmāvatī See Kathā XV 19 20 and our note on प्रद्योतः at Meg I 34 कौशापी—the capital of the Vatsa country, was once a flourishing city, though now remaining as an insignificant village See Intro

P 5 वर्जरीकृतः—Hacked or terribly disabled by, mangled सकलविषयाभिः—सकल a denom from सकल (सकल करिष्यामि). शरदाः क्षयः—The autumnal heat is described as very fierce. सीदणः—Hot, burning

S'l. 5. घनबन्धन &c.—This and the other words in this S'l. are paronomastic (श्लिष्ट); cf. for a similar use of ślesha, Rat. I. 8. Cons.—घनबन्धनशुक्लः कन्याग्रहणात्परं तुलां प्राप्य अधिगतस्वधामा अयं रविः घनबन्ध० स्वधामा वत्सराज इव प्रतपति । घनब०—(1) The covering or screen formed by clouds; (2) close imprisonment. कन्या०—(1) entering into the sign Virgo; (2) The seizing of the Princess. परां तुलां v. l.—the sign libra coming next after कन्या; (2) High eminence, supreme greatness. अधिगतस्व०—(1) who had regained his usual brilliancy; (2) who had come back to his abode or country. प्रतपति—(1) burns fiercely; (2) shows his power eminently. See com.

विष्कम्भक —For def. see com; it is an interlude at the beginning of an act, briefly indicating the events past and those to come. It is called Suddha when introduced by one or more minor characters (मध्यपात्र) and सूक्ष्म when introduced by minor and low (नीचमध्यम) characters. See also note on प्रवेशक *infra* Act IV, p. 46.

विदूषकः—The confidant and constant companion of the hero and one of the necessary characters of the Sans. plays. Although a Brāhmaṇa he is represented as ugly in appearance, fond of food and easily falling asleep. He generally assists his chief in love-matters; but his principal duty is to stir laughter by his fantastic dress, &c.; see com.

Śl. 6. In this śl the king states how his temporary imprisonment was beneficial to him in more ways than one. With the feeling of satisfaction expressed here cf. Rat. I. 9 and Nag. I. 7 अविकारिता—विकार एवावस्थीति विकारिणः न विकार० अविकारिणः तेषां भावः अविकारिता the state of being unaffected by disloyalty, &c., hence sincere loyalty, steady love. परिगता—Fully known; for this sense cf. परिगतपरिगन्तव्य एव भवान् । Venl. III. p. 15. प्रपन्नपरिगलार्थस्तं रघुं संनिवृत्तं Ragh. VII. 71. मतिः—mental ability, insight in political matters. पौराणां—See Kathā. II. 4. 34, 35. निर्व्यूढा—Fully carried out, put into execution. रणसाहस—see com. त्यसनिता—Extreme fondness for, love of. निर्व्याजात्—Free from guile or hypocrisy; practised with sincere devotion to God; cf. धर्मः प्रोद्भिन्नकैतवः &c. Bhag. P. I. 1. 1; किमिदं न प्राप्तं—For धर्म (religious merit obtained by the proper performance of religious rites) leads to the accomplishment of everything. Cf. नैष्ठिके कोवि धर्माय सर्वभिधेनहेतवे ।; and Mah. Bhār. त्रिवर्षाय धर्मद्वारे नरेन्द्र राज्यं येन धर्मद्वारे वदन्ति । The rhetorical fig. in this śl. is Vibhāvanā.

P. 6. दास्याः दुष्टं—may also be a comp. word. There is an optional अन्तर्ह of the Gen. when censure is implied and the word

पुत्र forms the second member (पट्टया आक्रोशे । पुत्रे अन्यतरस्याम् । Pān. VI. 3. 21, 22); lit.—a whore's son, used humourously by the Vidd, as a term of contempt; that cursed (imprisonment). It is used with persons or with inanimate objects as here; cf. एते दास्या पुत्रा अर्थकल्पवर्ताः &c. Mṛch. I. p. 13. खलखलायमानः—This and the other epithets apply to the king as well as to the गजपति. खलखलायमान is the pres. p. of the Atm. verb formed from खलखल an onomatopoeic word, by adding य (क्यप्) A final आ (ङाच्) is added to the final half of a word indicating sound when the word consists of at least two syllables; and words ending in आ take the denom. aff य (क्यप्) by लोहितार्दिङान्यः क्यप् । Pān. III. 1. 13. For comp. see com प्रतिखलखल—stumbling at every step. शुन्यः—शून्य properly lonely, solitary (शून्ये प्राणिष्वपि हिंनं रहस्यपानत्वात्), fr. शून्य animal slaughter and aff. य (यच्); here (1) शून्य without animation, dejected, मुखपुष्करं lotus like face or countenance; (2) शून्य dry, devoid of moisture गृहं cavity यस्य नादृशं पुष्करं the tip of the trunk; तेन विद्युन्निहतः indicated, हृदयसंतापो यस्य. The passage here is somewhat obscure. Mr. Gadre following Jiv.'s ed reads शुन्यपुष्करं (पुष्कर) विद्युन्निहतः; but as remarked by him, it is difficult to assign a meaning to this. It is explained as शुन्य unaffected by any feeling पुष्करं experiencing pain, (पुष्करं च । पुष्करं राति इति) विद्युन्निहतः indicating internal affliction (अन्न सन्तापसुखम्) यद् हृदयं तस्य संतापो यस्य. But this is not satisfactory. शुन्यपुष्करहृदयसन्तापो च । is also equally unintelligible. It may be explained as शुन्यप्राप्तेः पुष्करहृदयसन्तापश्च. उत्तम्वित—raised and fixed upwards. उरुवर—(1) huge arms, (2) large trunk. अपिगतपरजिपृष्ठ.—च । (1) lying on the bare ground, (2) throwing himself on the surface of the earth. अनिद्रासुखं—may also be taken as an adv. comp.; अनिद्रमानं निद्रासुखं यस्मिन्कर्मणि तथा तथा । It is also explained as निद्रासुखस्याभावात् अनिद्रासुखं (अर्थाभावौच्यधीभावः). The reading of the Mad. ed. निद्रासुखं न प्राप्नोति is easier. अनुवाच्यसि—may mean—you repeatedly spoke of. वसन्तक—This name occurs in the Rat. also and is taken from the story of Udayana.

Bl. 7. चारुं—also mas, a prison; see Das ch. p 59 निगल—same as निगद a chain, fetters, ल may be substituted for द The sl. shows how the impression made on the king's mind by the charms of Vāse. quite overshadowed the hardships of imprisonment. And this was a fact, cf. तस्य दृष्ट्वा तु तां कन्यां वत्सराजस्य मानसम् ; तथा स्नेहाक्तममवय यथा मन्युमेतव । Kathā II. 4 29. समर्थ—Because he thought that he could here hit the king on his own ground. Mark the pun on the word वयसि.

P. 7. विजयसेनस्य—In the Rat. it is Vijayavarman (the son of Ruma's sister) who figures as a general under Rumanvat. Why the expedition was sent against Vindhya-ketu is not stated here. Kāli., when he makes his hero Agnimitra send an expedition against an enemy furnishes a reason for it. अमात्य. रुम०—Ruma, spoken of here as a minister appears in the Rat. (see p. 92) and elsewhere as a general of king Vatsa. In Bhāsa's Sva. Vās, however, he is called अमात्य; अस्ति रुमण्वानमात्यो दृढं प्रयत्नवान् &c. I. In the Kathāsar, he is mentioned as a general assisting Yaugandharāyana in state matters—योगन्धरायणश्चास्य महामन्त्री दिव्यानिशम् । सेनापती रुमण्वश्च राज्यभारमुद्धरतुः ॥ Lamb. III. 1. 4. तत्क्षणमपि &c.—It is usual with ministers (and other servants) to pour forth such a complaint when going into the presence of their masters. This shows that even in ancient times the ministerial office was as not a rosy bed. Cf. Rat. I. 7, IV. 20 last lines; Mud. V. 12; and for a similar thought Māl. अहो दुरासदो राजमहिमा । न च परिचितो न चाप्यगम्यश्चकितमुपैमि तथापि पार्श्वमस्य । I. 11. ०मपि—The force of अपि is this—though the interval between their first visit and the next be extremely short and so there is very little chance of their having committed a fault, still.

P. 8. यादृशः &c.—This is meant as a compliment to the king. He means—as disastrous as can be expected when he is angry. यथादिष्टेन—A Karm. Comp. पदाति—पादाभ्यामतति गच्छति इति पदातिः a foot-soldier; from पाद changed to पद् (by पादस्य पदाभ्यामितिगीपद्नेषु Pān. VI. 3. 52) and अद् to go with affix अ (अण्). The mention of the threefold army here shows that the use of the chariots in battle, the fourth element of the ancient Hindu army, was abandoned at least in Harsha's time. तुमुल—Tumultuous.

चलवाहन—चल army; वाहन vehicles, conveyances; cf. for this sense अपवर्जितं च कोशवाहनं; p. 63, तत्कोशवाहनमवशीर्णं p. 201, Das. ch. I, VIII; or चल infantry and वाहन horse, i. e. cavalry; for वाहन meaning a horse cf. विना वाहनहस्तिभ्यो गृह्यता सर्ववपनम् । Mud. VII. 17; Ragh. I. 48, IX. 25. अनवेक्षित०—e. l. Without inspecting and equipping &c. यथासंनि०—For comp. see com. स्वनाम उद्घोषयन्—It was customary for warriors to declare their names before engaging in combat; for it was held derogatory to the dignity of a hero of family to fight with a nameless person. शोभितं—What is worthy or creditable. अयमसाविति—i. e. at the sight of one whom we had to annihilate. विमर्दः—Hard-pressing. महता विमर्देन—By a fierce attack, or charge. निःशेषित—To a man, totally. विमर्दिताधिक०—विमर्दितं is used as a noun here;

by the wholesale slaughter (of his followers) for comp see com.
समग्रहार—a fight, battle, or striking, dealing out blows, cf तद्गौरवा
न्तद्रूपसदृशसमग्रहार Uttar VI 7 (where सम- may have both the
meanings), दुषि समग्रहारे प्रचक्रन् रामनिष्ठाविहारे । Bhatta II 36

Ś1 9 पादात्—The body of foot-soldiers, fr पदानि and aff
अण् (अ) by Pan IV 2 38 See com. दूरात्—standing afar, दूर
v 1 is not good as the idea is included in आसा नीत्वा अश्वीप—
cavalry, by Pān. IV 2 48 (see com) the affixes छ (ईय)
and अण् (अ) are added to अश्व; so आश्व also

P 9 प्रहरणनिवह—Cf for these चापचक्रकृपाणशक्तिभोगदाम्प्रभृति ।
Kād I p 26 उत्साप—Having drawn out or unsheathed कानन
छेदलीला—छेद एव लीला (the sport of) ता is equivalent to स लीलया
छेदन cutting of with the ease with which &c, cf Ragh. XII 98
(ता कूटशान्मली चिच्छेद कदलीसखम्),

Ś1 10 बलवितप—see com दुरित—inlaid or covered with

and chest would be equally possible according to the rules of
Sanskrit grammar though not of Hindu chivalry Cf MBh IX
60 5 " Col Ed p 100 सत्यवृषाक्षित—Worthy of a man leading a
pious life A warrior killed while fighting face to face with
an enemy also attains heaven see com and cf Ragh VII 51
वीरिता—Because he fought valiantly like a true hero and fell
only when overpowered by odds See com

अनुसृतान्—Followed him in death : & immolated themselves
along with the dead body of their husband सहस्रमर्चरिणी—A
wife सहस्रमर्चरिणी is one of the principal objects of a Hindu
marriage husband and wife (a धर्मपत्नी) must perform the holy
rites together cf तदिय मनिष्टुयना सहस्रमर्चरिणी । Sak V p 125
विन्ध्यशिखरा—The constr is जनपदेषु विन्ध्यशिखराश्रयणम् The
additional reading विनष्टेषु (had fled away) makes no good sense
for the whole will mean when the people of the country who
had already fled to the peaks of the Vind. mountain had fled
away But we are not told that they were pursued by the
victors कृपण—miserable pitiable आभिजाया—endowed
with a beauty in keeping with or befitting her noble birth अयि
जातरूपा v 1—possessed of excellent beauty ता प्रति—As regards
her : & how she is to be dealt with or what is to be done with her

P 10 यज्ञोदरे—This is the name of the Portress भगिनी
भुषा—in the light of, considering her as, your sister It will be

seen in the last Act that this she turns out to be. गीतनृत्तः—These are the first three of the 64 arts often referred to by Hīndu writers and mentioned by Vātsyāyana in his Kāmasāstra. For these see our notes on Bha. Nīt. Śāt. p. 42. नृत्त-is different from नृत्य and consists of the rhythmical movement of the body (without gesticulation) and is regulated by the marking of musical intervals and time (नृत्त ताललयाभ्यस्य Das. R. I. 9). By आदि may be meant painting (आलेख्य) and others. These were considered as a necessary part of the accomplishments of a maiden of high family.

वैतालिकः—A bard or minstrel, whose principal duty in ancient times it was to announce metrically the close of the divisions of the day; *vide* Vik. II. 1; Rat. I, 23, &c.; sometimes two bards are mentioned; see Śāk. V. 7, 8; Mudr. III. 20-23; &c.

Śl. 11. The cons. is ते स्नानधुमि लीला.. सपादिनः सर्वा... .लोऽस्य *दानैः स्ननेः उत्तिष्ठतां कलशैः इव अलंकृता. For comps. see com. उप-करण—Articles necessary at a bath स्नानीयं—Unguents or perfumed powders to be rubbed against the body; or a bathing garment; or a garment for wiping off the body after a bath, as at Māl. V. 12 (स्नानीयवस्त्रक्रियया). चारविधमवती—चार a multitude; विधमवती a woman; *cf.* विलासवती; hence चारवि—a woman of the multitude, a courtesan or harlot, चार with any word meaning श्री has this sense. The courtezans formed also a part of the attendants of the harem. *Cf.* Kautilya's Arth.ś. I. 30. आपास—Exertions in the discharge of their several duties. स्वलङ्घ—dropping or slipping down अव्यहित—not concealed, exposed to view. व्यवहित—*v. l.* spreading out. छाया—splendour, gleam. अवदात—white, fair. ज्ञातकुम्भ—gold; or golden; *fr.* शतकुम्भ gold (said to be found in the शतकुम्भ mountain); in this latter case the form should be ज्ञातकौम्भ according to some. Their uncovered breasts on account of their size and colour looked like other pots of gold. For the presence of courtezans at the king's bath *cf.* राज्ञः समन्तादुपतस्थुः—एहीतजनकशः स्नानार्थमभिषेकदेवता इव चारयोषितः । Kad. p. 32. सहस्रदीधितिः—सहस्रं दीधितयो यस्य, दीधीने that which shines इति दीर्घितः *sem*, a ray of light.

अये कयं &c.—We have almost the same words in the Nāga, introducing a description of the midday-sun with which the first Act of that play as of this closes. Here the poet has used the device of introducing a bard, as done by his great predecessor

Kālidāsa in his Māl II 12 to announce the mid-day which enables the king to bring the Act to a close

Sl 12 कथत्—shows the intensity of the summer heat, cf तप्त वारि विहाय &c Vik II 23 शफर—a small fish, very active and sparkling उद्वर्तन—a darting or turning upwards cf चतुलशफरोद्वर्तनप्रेक्षितानि Meg I 43. दीर्घिका—A large pond oblong in shape containing lotus plants and attached to large houses, cf विरुचतामस्ता गृहदीर्घिका Ragh IX 37, also XVI 13 छत्राभं—छत्राय इव आभा यस्य or better उज्ज्वल सद्भा, a nityasamāsa, cf Amara—रघुरक्तवद् त्वमी । निभसकाशनीकाशप्रतीकाशोपमादय । बह्ममार—बह a peacock's tail hence बहिन्, बहिण a peacock,—भार the mass of feathers, plumage

P 11 आलवाल—(आ + ल + ला to take with आ and affix क : ३ अ) a basin for water round the root of a tree cf Ragh I 51, also Vik II 23 कपाल—to which it was attracted by the presence of ichor there कर्णपाली—the lobe of the ear प्रविद्या म्यन्तर—The midday was the time when the king could retire to the interior of the palace and enjoy his leisure according to his pleasure cf वष्टे भागे चमपि दिवसस्यामनश्चन्द्रवर्ती । Vik II 1 वृत्तयथोचितक्रिया—Bathing, offering worship to the deities, &c, see Kād p 33 कलिङ्गोच्छित्तये—cf कोसलोच्छित्तये Rat I p 8 विजयपतेन देययाम—The reason for this expedition and the success achieved by Vija are mentioned in Act IV See pp 46 50 52

ACT II

आर्य—A form of address for a Brāhmaṇa, a minister and an older brother, विशमा याग्रजाश्रमा &c D Rn उपवासः—Queens are often mentioned as observing a fast and abiding by its attendant rules A स्वस्तिवाचन is given on such an occasion and the Vidu being a Brāhmaṇa and a companion of the king naturally comes to be its recipient See Vik III 12, Rat I pp 17, 20

स्वस्तिवाचन—(also नमः) fr स्वस्ति (indec meaning 'a blessing') and वच् can and aff ल्युट् (अन्) स्वस्ति वाच्यते अनेन that by which one is made to pronounce a blessing Primarily it refers to a ceremony preliminary to the performance of a religious rite or some solemn observance in which the Brāhmaṇas say

‘स्वस्ति’ to the Yajamāna, and secondarily to the gift accompanying such a ceremony. It also refers to a present (called वायन-in Marāṭhi वाण—for the Prākṛit सौधियाअन is also rendered as स्वस्तिवायन in Sans.) which consists of a small quantity of rice, a cocoanut, a piece of cloth for a bodice, a comb, &c; or sometimes of sweetmeats only—and is given to a Brāhmana by a married woman whose husband is living (सुवासिनी). For other particulars, see Rat. I. p. 17 and our note on the word; Vik. III. pp. 77, 79. शब्दापयेत्—will call; fr. शब्द+आप् the taking up or utterance of; शब्दां करोति शब्दापयति by adding जिच् (अय) in the sense of तत्करोति; see com. If the Prākṛit सद्वापदि be rendered as शब्दापेत् then it is derived from शब्द and the affix क्यङ् (य) which forms Atm. verbs (शब्दापेत्) by शब्दवेरकलहाभकरणे । Pān. III. 1. 17.

घारायुद्—A summer house or a large bath-room; lit. a house furnished with water jets or fountains of water. Cf. शिलाविशेषानविशष्य निम्बुर्धारायुद्घ्वानपट्टिमन्तः । Ragh. XVI 49—होद्यानं—The garden containing the घारायुद्. कुक्कुटवाद्—Uttering anything imitating the cry of a cock in the morning (i. e. gradually raising the tone and protracting the voice) so as to give it the appearance of a Vedic passage. See Pān. I. 2. 27. Vidū. means that he would recite something assuming the Vedic tone when receiving the Vāyana. For Vidū.’s knowledge of the Vedas, comp. the king’s remark below, वेदसंख्येष्वेव &c. p. 12.

प्रतिग्रह—has the technical sense of ‘the acceptance of a gift by a Brāhmana (which is his peculiar prerogative), see Manus. I. 88; Yājñ. I. 118. उत्कण्ठा—An eager desire to see or a great longing for, a beloved person. चिन्ता तु स्मृतिराध्यानं स्मरणं, मरुद्दे पुनः । उत्कण्ठोत्कलिके । इति शब्दार्णवः ।

P. 12. Śl. 1 मङ्गलमात्रं—For comp. see com; there are certain ornaments and things, which are considered as auspicious (being the emblems of Saubhāgya) and which a Hindu wife cannot discard under any circumstances. These are the mangala-sutra (a wreath of small glass beads with gold ones, the Kumkuma mark on the forehead, glass bangles, &c. Hence the queen is described as wearing these even when under a vow, when other gaudy ornaments are to be dispensed with. Cf. Vik. III. 12 (सिदांशुका मङ्गलमात्रवपुषा). मन्दोद्यमा—मन्दोद्यमादपिनी V. 1. मन्दं यथा तथा उच्यते आलापो यस्याः speaking in words gently uttered (on account of the weakness caused by fasting,). •यमा-लापिनी gives rise to an awkward comp; the comp. may also

be taken as मन्द उद्यमो यस्मिन् स नन्दोद्यमः, मः आलस्यो यस्याः, in either case it indicates extreme emaciation प्रातस्तन—तन is affixed to adverbs of time in the sense of 'belonging to that time', cf माक्तन, सार्धतन, अद्यतन, &c—नेन्दुयुति—cf प्रविगलत्प्रभ प्रातश्चन्द्रयुति पदनं *Māi Mād. IV 4* निपमोष०—is to be taken with क्षमा and the other accusatives प्रथमासुराग०—For the effects of first love not gratified and a maiden's being more attractive than, cf. क्षमक्षामरूपालमाननं, शोच्या च प्रियदर्शना च मदनक्षिप्यमालक्ष्यते । *Śak IV 8*

अर्चति—The pres in the sense of 'immediate future,—is going to honour with gifts चतुर्वेद &c —is evidently meant to be jocular For comp see com ब्राह्मण्य—ब्रह्म the Veda अभीति (*Pān VI 2 59*) ब्रह्म जानाति (*Pān VI 2 92*) इति ब्राह्मण, तस्य भावः, Vedic scholarship महाब्राह्मण—महत् when prefixed to such words as ब्राह्मण, वैद्य, is depreciatory (निन्दायां) So in the Rat राजा—(सस्मिन्) साधु भवन् महाब्राह्मण मुक्त्वा शौन्य एवमुच्यमानमिति । *II p 43.*

P 13 अधिरत—Ceaselessly, incessantly सकुमार—soft to touch; or secondarily, charming उत्सङ्ग—the surface or upper part of; cf दृषदो वसितोत्सङ्गा *Ragh IV. 74*, or उत्सङ्ग, the vicinity of. निलीन—stuck fast बकुल—also called कैतर is a large and tall tree having darkish green leaves and small round flowers of a pale-brown or white colour and sweet smelling मालती—मालती लक्ष्मी takes up, or मालं a garland तनोति, fr तन् + द + ० अ) also called सुमना (as it gratifies the mind by its smell) is a kind of jasmine (*jasminum glandiflorum*) having flowers of an exceedingly pleasing smell Its oil is much prized as a perfume उद्गता—दात्रः उद्गत (free from the fastening string, ० ० restraint), or उद्गत दाम यस्य (may be उद्गता or-म), moving unchecked, freely, or proud, strong, the wind is poetically fancied as proudly moving being charged with the fragrance of पर्यवसृज—completely (परि) opened वनस्पृक—(also called वधुजीवक—वधुजिव जीव जल यस्य) is an erect growing plant having flower of a bright red colour which expand at noon and drop next morning Cf *Ragh XI. 25* (wherein drops of blood are compared to the वधुजीव flowers), *Kir IV. 7* वचन the cases or stems of तमाल—A dark barked tree but having white flowers पिहित—also अपिहित the अ of अपि and अन् being optionally dropped सभ्रीकता—Li: its being possessed of beauty, grandeur, loveliness, so *Rat I* प्रेक्षस्व नायकं मदनमहोत्सवस्य सभ्रीकताम् । *p 11*

61 2 क्षुद्रमवाल—tiny pieces of coral शेकालिका—शेले शेका—bees अस्याः, is a small tree with rough scabrous leaves but fragrant

flowers; cf. शेफालिकाकुसुमगन्धमनोहराणि । Rs. III. 14. सप्तच्छद—(छद a leaf, hence also called सप्तपर्ण, 'सप्तपत्र &c. having seven leaves per twig) *Alstonia scholaris*, is a large tree often referred to by poets as having the strong odour of the ichor of elephants. Cf. पञ्चैः सप्तपर्णानां मदरागसुगन्धिभिः । Ragh. IV. 23. गन्धमदामोद—आमोद is not appropriate with मद; it simply means 'scent' here. रजःपुष्पपिङ्ग—अङ्गराग unguent or paint applied to the body. चारुणी—Liquor in the form of the honey of flowers. For a similar thought, cf. अमी गीतारम्भेर्मुखरितलनामंदपुष्पः परागेः पुष्पाणां प्रकट-पटवासव्यतिवराः ।.....समन्तादापानोन्मत्तवदनुमयन्तीव मधुपाः ॥ Nag. III. 8.

एतदपि—the Prākṛit एदं should rather have been translated by एते as it refers to सप्तपर्णमादय, which is mas. अविरल—In quick succession, or, in clusters. वर्षाः—fem. pl.

Śl. 3. विभ्राणा—The Noms. qualify क्षितिः. मृदुनी विभ्राणा may also be taken separately. शिरीष—is a tall tree, attaining the height of thirty feet. Its flowers are known for their extreme delicacy. Cf. Kum. I. 41. Its flowers are worn by young ladies as ornaments on their ears; cf. Śāk. I. 4; Ragh XVI. 48; Meg. II. 2.

P. 14. उत्प्रेक्षितं—उत्प्रेक्षा कृता; expressed metaphorically. श्रीहरि-रिनिः—which possess (or, surpass) the beauty of, the Śrīṣha flowers being also of a darkish green colour, cf. शुक्लचक्षुर्नक्षत्रिणी-कोमला । Kir. IV. 36. क्षोदेः—क्षोद which usually means 'powder' must be taken to mean pieces or fragments here, as the adj. क्षालितैः will be inappropriate otherwise उत्कर्षैः—heaps, collections. इन्द्रगोपक—the Indragopa (cochineal) insects which appear in clusters in the rainy season are also of a bright red colour and hence the Utprēkṣā.

हृत्ते—A vocative particle used by a lady when addressing a maid servant. See com.; हृत्ता is used between females of equal rank or position. अगस्त्यमहर्षये—see the two quotations by Pandit Krishnamachariar given in the com. अर्घ्यः—A respectful offering or oblation to a deity or a venerable person, &c. consisting of rice, water, rubbed sandal, &c. The usual ingredients are—आयः क्षीरं कुशाग्र च दधि सर्पिः सतण्डूलम् । यवः सिद्धार्थकश्चैव अहोर्गोर्षः प्रकीर्तितः ॥ So these flowers must be added to these, as in Yaj. I 289, as they are specially mentioned here. Some translate अर्घ्ये by अर्घ्य; this is got by adding य to अर्घ by पादार्थम्पा य । Pān. V. 4, 25. अर्घ्यः पुजाविधिः तदर्थं द्रव्यमर्घ्यम् । Sid. Kau. According to the second śl. quoted in the com. an Arghya ought to be offered to Agastya at the close of Bhādrapada (August—September), when

Agastya (the bright star ' Canopus ' of the constellation Argo Naves in the Southern celestial hemisphere) rises, for the attainment of all desires Varāh in his Br Sam says that a king should offer an Arghya to Agastya for the attainment of great power, सांत्तरावेदितदिनिमणे भुषोर्गुण्यो प्रयत्न प्रयच्छेत् : ch XII 15, for other particulars see 16-18 अस्ताभिः—Lit desiring : * about to set, occurs again at p 22 सुकुलायन्ते—Pres pass. of सुकुलायने denom from सुकुल are closed, *lit* are made to assume the condition of buds तपस्विनी—Lit a female ascetic, and as ascetics require protection from others तपस्विन् secondarily means ' one helpless or deserving pity, poor ', cf इतत्तपस्वी वैरोचकः Muds III p 62 Sak p 95

P 15 सदाशपोः—दाश्वेण उद्वेगेन च सहित यथा तथा, उद्वेग agitation, mental pain or distress नाम—*is* प्राक्तने आज्ञाप्य स्थितया—who used to command, एष with the gerund shows continuity of the act एष दोष—*is* आज्ञाधिकरण, that I have to obey others Śāgarikā also similarly refers to her misfortune that she has to serve, but not with regret as she had obtained a sight of the king (नत्परिवेषणद्वयितमपि मे जीवितमेतत्पर्य दर्शनेनेदानीं बट्मन सत्तम् । p 27) दुष्करमिदानीं &c—Thus at first appears to mean ' I have thought of doing a hard thing : * committing suicide But this does not seem to be intended A'rany finds it necessary to yield to her misfortune and says अथवा (used पक्षान्तरे) or why यथा चिन्तितमिदानीं दुष्करं it is difficult to carry out my resolve Again अथि after एतद् in वरदेवद्वि will have no force She would rather prefer servitude than avoid it by revealing her high birth Had the first meaning been intended she would have said एतदेव यथापनिन further on also will be meaningless She has not said any where that she would kill herself (although like Śāgarikā she says it further on, see p 24) So यथापनिन must be taken to mean ' as ordered by the Queen ', and this she proceeds to do in what follows महापै—महान् अर्थ वर्य, lit of high value, hence noble, exalted क्व मति—What course or help is there ? this must be done युक्त—*a* thicket or cluster निर्भर—filled with, full of (at the end of a comp)

P 16 §1 4 Now he shows how the four senses (the fifth, tongue, being excluded) are gratified by the several things connected with the tank सुखपति—Denom fr सुख, सुखं करोति, according to the Gansutra सक्रोति नृपपते : सुप्राज्ञादः—*e* 1 is not good, in the first place सुख will have to be taken in the secondary sense of सुप्राज्ञाद, Endly the word सुखाद is redundant as

the idea is expressed by सुगन्धि; thirdly the word occurs in the fourth line and such repetition is not poetic. सौषपाली—मुखा (chunam paint) अस्यास्तीति सौषः (also सौध) a mansion (अग्र i. e. अ being added in the sense of possession); पाली a row or series of, or rather पाली may mean 'the skirt or edge of'. परिमलपटुना—strong, or excellent by, or clearly perceived owing to, its perfume.

Śl. 5. कान्ति—Splendour, beauty;—हारिणी—(1) Attractive or charming by; (2) attractive like. By a bold metaphor the शीर्षिका is compared to the दृष्टि of the goddess of the garden. For a similar comparison cf. कृष्णसारङ्गविर्गोली दृश्यते कामनभिया । वनशोभा-लोकाय कटाक्ष इव पानितः ॥ Vik. IV. 31. कुसुमपरिमल—This and the other epithets apply both to स्त्री and वन्देवता; for these see com परिमलेन सुगन्धा, the reading सुगन्धि is bad; for we cannot have the final दृ as the smell is not invariably connected with the *Veni*, now see com.; a row of bees was attracted by the perfume of flowers in the braid of hair. This is clear from the use of the word अपरे (मधुरा) further on, see p. 19. In the second case वेणिर्विव मधुकरावलिर्दृश्याः having the line of bees for her braid of hair. उज्ज्वलन्ती—Glowing, bright, radiant. The comparison of the tender and slender arm of a woman to a creeper is common enough in Sans. literature. विक्लप—Different thoughts or surmises. यस्तर्क—Which is the truth; treated as an indec. meaning 'to tell the truth, to be sure, surely.'

P. 17 Śl. 6. भुवन—The world of mortals, the earth. उपरा—लोकेन परं यस्या. सा. पर at the end of a comp. means having 'anything as the highest object; hence solely devoted to, intent on, &c.' Cf. परिचर्यापर Ragh I. 91 नागरुण्या—A Nāga damsel. In the Nāgā it is the Vidā, who wonders if Malayavatī can be a goddess or a Nāga maiden; &c., see p 18. and cf. I. 15 The Nāgas, according to the Purānas are a race of semi-divine beings, inhabiting the nether world or Pātala. They are generally identified with serpents, the offspring of Kadru, a wife of Kāśyapa; as in the Nāgā., where Vāsuki is spoken of as their king, though the Bhg. makes a difference between them; see X. 28 (सर्वाणामस्मि वासुकिः); 29 (अवन्नश्नास्मि नागानां). They are described as having a human form with the expanded hood of a cobra, and sometimes as having the tail of a serpent. See Nāgā. V. 17. Their females are described as exquisitely beautiful (cf. Nāg. I. 15 where the face of a Nāgi is said to be as lovely as the moon), and as sometimes intermarrying with men (e.g. Ulāpi marrying Arjuna).

Historically the Nāgas were a race of people who have left many traces behind them Nāgadwīpa was one of the seven divisions of Bhāratavarsha Kings of this race reigned at Mathura, Padmāvati &c and the name survives in Nagapur They were probably a race distinct from the Hindus See Dowson's Cl Dic p 213

मिथ्या &c—*e* She is superior to a नागः in beauty दृष्ट मया—This alludes to Vatsarāja's visit to the Nāga-world, described in Brh K manjari (II 56-60) and referred to in Act IV (नाग लोकद्वीपविषय &c) मूर्ती—having a bodily or corporal form, P P P of मुर्च्छ, (in this sense, मुर्च्छित fainted) कमलेन—उपलक्षिता marked by, the instrumental cannot be taken हेतो (हेतुना) she looked like Lakshmi not because she had a lotus in her hand, but because she was beautiful like her and also had the lotus in her hand Lakshmi is represented as having a lotus in her hand, cf Kād भियमिव हस्तस्थितकमलशोभाय, p 24 उत्कुल्लापविन्दहस्तया आलङ्घितो लक्ष्म्या, p 92, &c कमलिनी—कमला यस्या विद्यन्ते इति a lotus plant, explain similarly मलिनी सलाप इव च—cf अये दक्षिणेन पुष्प पाटिकायामालाप इव भ्रूयते : Śāk I p 18

P 18 यदा एवाह—I, to whose care the maiden was committed यदेवा &c—This refers to the king's words यदा वरयोग्या &c at p 10 ante पर्याकुल—Solely engaged in, busy with मुपिता—Deceived, deluded, cf शीघ्रं न यात यदि तद्दक्षिता स्थ दूय, Rat IV 3 निर्दोषदर्शना &c—cf निर्दोषदर्शना हि कया भवति : Nāgā 1 p 17. सरोष—असम्बद्ध &c—It is natural for a Hindu maiden of high birth (see the king's remark below) to display outward anger and to blush at the talk of her marriage by a friend, cf Sak 1 शकुन्तला—(सरोष) इमानसम्बद्धपलपिनी विषयदा &c p 34 धीरतया—gravity, firmness of mind hence dignified demeanour घन्य खलु—The same thought is expressed by Kālī in rich poetic strain when he makes Dushyanta say—अनायात &c न जाने मोक्षार्थं क्विह सङ्गपस्थास्थिति विधि : Sak. II 10 विस्तृतेन—Used as a noun for विस्तरेण the spreading lustre or splendour विस्तृतिरिति VI—is bad, as विस्तृतिरिति would add to the beauty of the lotuses

P 19 Sl 7 अचिच्छ—Uninterrupted, continuous असुतविन्दु—The Moon's body also sheds nectar दृशा—By her sight : *e* glances or looks दृशा—*v* I to the eyes of the beholders The former is better as it furnishes the cause of pleasure She gives delight by the succession of glances as the Moon does by the shower of nectar Read in the text दृशा for दृशा which has remained through oversight विगलत्पदो—Owing to the breast-garment slipping off; (2) owing to the drifting of the screen (Lat

cloth) of clouds. चन्द्रमसस्तनोः—The poet says तनोः and not चन्द्रमसः and very happily, as he wants a fem. noun to correspond with तस्या. For it is the sensation of pleasure caused by the touch of a male or female that makes the other close the eyes; hence the use of पद्म in the *mas.* also; cf. निमीलताक्ष एव रपरी हृषयित्वा Vik. IV. p. 110; शृङ्गेण च रपरीनिमीलितार्क्षी मृगीमकण्ड्वयन कृष्णसारः । Kum. III. 36.

करस्पर्शां—कर (1) Hand; (2) rays. मुकुलीभवन्ति—A *Ches.* formation; assume the state of buds, i. e. close up.

अमरसंवाधां—This is doubtlessly suggested by the scene in Śāk. where Śaku is troubled by a bee. The influence of Kāli, not only on the thoughts and ideas but on the language also of Harsha is observable in many places in this play. अपरे—i. e. other than those that gathered round her braid, attracted by the smell of flowers worn thereon; see above p. 16. समावतन्त—Coming in groups. परिमथिष्यन्ति—The sense of 'defile or pollute me' by their touch is also implied. गर्भदास्याः—A born slave; see com. सुता—This is Vidu's humorous way of referring to maid-servants; see note on दास्याः पुत्र above, p. 6. शब्दश्रुतेन—for श्रुतिनेन is not a good reading as it gives rise to an awkward comp. (शब्दाद् श्रुतेन) and संस्कार has to be taken in the secondary (La'kshanika) sense of संचारशब्द.

P. 20. लघु—Quickly, without loss of time; for this sense cf. एतां लघु परित्रायतां मयान् Śāk. II. p. 54; लघु उत्थितापि Ibid. IV. p. 93; readings. राजानमथ—This she did without turning back. आरुण्यकोत्तरीर्ध्वं &c.—As the king clasped her round the neck A'ra. took off her upper garment from her head in order to ward off the bees by its hem, as women are wont to do.

Śl. 8. परिमलं—परिमले यः रसः fondness for, love of; now see com. The परिमल may be of the flowers in her Veni, or better still, of her breath; cf. यदि सुरमिमवाप्यस्तन्मुखोच्छ्वासगन्धं &c. Vik. IV. 22. This will also indicate her पयिनीत्य. भूयः—Abundantly, profusely. आयताक्षी—Sans. poets describe long eyes as a mark of beauty in the case of females. Cf. नैदितुन्मीलित चक्षुरायते Vik. I. 5; संवापयत्पावनमायताक्षि । Ragh. XIII. 16.

कुवलयं—see *supra*. p. 19. l. 6. कुवलय is a beautiful water-lily (को. वृषिण्या वलयमिव शोभाकरत्वात्) and is given in A. K. as a synonym of उत्पल. But it is generally used in the sense of a blue-lotus; इयाम् शितिरुण्ठनील कुवलयमिन्द्विर्वरं च मीलाञ्जय । नागमाता.

सास्वत्—Agitation, perturbation; or fear.

सकलपृथ्वी &c —*Cf* Sak इहा शहरणास्मि । उभे—पृथिव्या य शरण-
स तन समीप वर्तते । p 80 पक्षपात —A strong leaning towards
or liking hence partiality, here choice

P 21 तव वदनस्यार्यं क्षोभ —*Cf* for a similar thought अत्र
आत्मनो यौवन उपलभस्व । Sak. I. p 20 वदलीयुहा०—In the
Sak Sākuntala addresses the bower of creepers where Dushyanta
lay concealed at the approach of Gantami see p 89 ऊरुस्तम्भ —
numbness or benumbing of the thighs स्तम्भ—Complete in-
activity or torpor of limbs is one of the eight Sātvika bhāvas
due to strong emotion for which see Sak Dar III 135
The ऊरुस्तम्भ was really due to the thrill caused by the touch
of the king's hand but Arun hides the truth by saying that it
was due to the benumbing effect of the water This was a ruse
used by her in order to be able to look longer at the king in the
Kadaliavana *cf* Sak अभिनवकुशासुच्या परिक्षित ये नरणे &c p 39
readings न सत्त्वविग्रह &c—*cf* अहं विग्रहय मायैतार्थसिद्धयः । Sak
III p 84

P 22 Sl 9 कण्टकिनं—कण्टका सजाता अस्य इति added by तदस्य
राजान् &c Pān V 2 36 Having thorns on, with the hair bristling,
horripilated, and hence कथयतीव कमल०—Here कमल stands for
पद्म mas This is the effect produced on a lover by the touch of
the loved one *cf* आसीद्वर कण्टकिनप्रकीर्ण Ragh VII 20, and
Vāstyāyana-कपा तु प्रथमसमागमे स्विच्छाद्भुक्ति भवति पुरुषस्तु रोमाञ्जितो
भवति । Kāmasūtras

मम गूर्तस्य—*V* 1 is perhaps better he says so because
the king had called him a fool above, see p 16 ante
अलीकपाण्डित्य०—This is a retort flung at the king by
Vidu for having called him a fool. He means you only
affect learning (पाण्डित्य) you do not possess it विद्वन् is what is
well burnt burnished, or polished hence refined, learned, wise,
दुर्विद्वन् one not really skilled or learned vainly proud *cf* अलीक
शस्त्रग्रहणदुर्विद्वन् Ven III समाश्लासने—something encouraging or
comforting, निर्भर्त्सने—Reproach a chiding अस्तमय—setting
(of the sun) fr गत and अय (from अय् to go)—अभिलाषी—desirous
of : & about to set this has occurred before

Sl 10 प्रियतमैव—Take the beloved one (Arun), the splendour
of whose lotus face surpassed (eclipsed) that of the lotuses
The idea occurs in Rat देखि चन्द्रवपुजेन शशिन शोभानिरस्कारिणा
व्याज्जानि विनिर्जितानि सहसा गच्छन्ति विच्छादयन्तम् । I 25 राग—(1)
passion, love (2) redness

P. 23. चक्रवाकः—चक्र इत्याद्या name यस्य; the bird usually called चक्रवाक (which also means the same thing—चक्र इत्युच्यते), hence it is also called रयाङ्गनामन्, रयाङ्गाद्वय, &c. It is the ruddy goose generally described in Sans. poetry as condemned to pass the night in separation from his mate. Hence separated lovers are compared to a pair of Chak. birds at night. अन्यकाराः—used here as an adj., अन् (अ) being added सर्वत्र by Pān. V. 2. 127; see com. अन्यकार आसौ विद्यते dark, void of interest. जाताः—cf. for a similar thought differently expressed.—राजा—राजे वैद्यमिव चक्षुषः सपति (after the departure of Urvāśī); Vik. II. p. 54; and 'And leaves the world to darkness and to me,' Gray's Elegy, stanza I. There is a succession of similes in this Śl. Mark how the king falls a victim to the influence of love at the very first sight of the heroine. Kālī does not make his heroes yield so easily and helplessly to the power of love.

ACT III.

—: ० :—

संस्कृत्यायनी—appears from this play to be a lady of high rank and learning as she speaks in Sans. and is treated with respect even by the Queen. That she composed the Mimic play in a good style is clear from the Queen's speech below, see p. 30. The part played by her in this play is similar to that of the Parivrajikā in the Māl. She is mentioned as a friend of Vāsavadattā in the Kath. Sar; see Tar. XIV. 71 (ततः प्रवाजिका तस्याः स्त्री विमुक्तागताम् । स संस्कृत्यायनी नाम शरणं शिष्ये वृष. ॥) नाटकोपमं—नाटके उपनिबद्धः made the subject matter of a play, dramatised, same as मधुसूति's 'अभिनेयार्थ. कृतः । Uttar IV. p. 119. कोमुदीमहोत्सव—The great autumnal festival celebrated on the full-moon day of Aśvina, when the moonlight is very bright, the sky being clear after the cessation of the rains and the disappearance of the clouds. It corresponds to the Kojāgarī festival and has been often referred to by poets; see Mudra. III. p. 73; It precedes the Vasantotsava or spring festival referred to in Rat. I. चंगुदी moon-night is derived as कुमुदानामिव प्रकाशत्वात्; fr. कुमुद and अङ्ग (अ) with the fem. affix ई, it is also derived as पौ on earth मोहन जना यस्या तेनारी कोमुदी मता । Mall. on Ragh. III. 1 (where the reading is कोमुदी, मह also). नर्तितव्यं—Here नृत् has the technical sense of 'acting, representing on the stage, and does not mean

'simply dancing' अन्यथेव नर्तित—*Cf.* for a similar mistake in acting the shp of tongue of Urvasī when acting the part of Lakshmi, in the Vik when she said दुस्तवसि instead of दुस्तोनय विभ्रमज्ज—A talk in full confidence that it would not be overheard by any one

P. 24 प्रविशति भासनस्था—This might appear strange, but प्रविश has a technical meaning. It simply means to appear on the stage. So this means A ra is discovered seated, the curtain being removed or lifted up. हृदय दुर्लभं जन &c —So Sagarikā—हृदय प्रसीद् प्रसीद् किमेनायासमात्रफलेन दुर्लभजनानुवधेन । Rat II p 30. हृदय निखलम्पादनिभूमिलभिने मनोरथादिरम । किं भागायासयसि । Mal III p 47 अभागधेयता—misfortune, ill luck नार्ति भागधेय यस्या सा अभागधेया तस्या भव , धेन is added साथ to पाय, *cf* रूपधेय and नापधेय आभिजात्यसुवृक्षा &c —Kāli, however, makes Priyamvadā congratulate her friend in language more elegant and impressive when he makes her add सागर वर्जयित्वा कुत्र वा महानदावतरति &c , see Sak III p 72 सद्यवेदनमिव दुःख &c —*Cf* क्षिप्रजनसविभक्त हि दुःख सद्यवेदन भवति । Sak III p 70. हृदयनिर्विशेषा—not differing from, identical with, my heart (like my second heart) *Cf* expressions like सुतनिर्विशेष (Ragh V 6), अवतननिर्विशेषाणि (Sak. VII p 185), जाननिर्विशेषा (Uttar III p 78) तस्या आपि—*Cf* कुतो विभव क्षिप्रजनस्येव वृत्तान्तमाख्यातुम् । न जाने &c Mal. III p 43 सर्वथा मरण &c —*Cf* दुर्लभजनानुरागे मियसखि मरण शरण Rat II 1

P 25 अतिशुभि—The highest point or pitch, climax हृदयस्यापि—*i. e.* of me who am your very heart—refers to A ra's speech हृदयनिर्विशेषा &c पर्याकुल —Solely engaged in thoughts about, अय सखीजन &c —This speech ought to be रसजन, or we should adopt the reading in the foot note सखीजनपक्षपातेन &c पक्षपातेन—*Cf* सीदार्थमेव पश्यति, and मिया खलु अहं नद Mal III pp 46, 53 देवीयुगनिगड &c —*Cf* सखि देवी विधिय न खलु मय हृदय निश्चसिति । Mal III. p 53 कमलिनीचक्रानुराग &c.—This is doubtless an echo of अभिनवमधुलोदय Sak V 1 मालती पेश्य—&c मालती Jasmine, so—मालनिकाणि अनुशुक्रमुक्तेन भावनीमात्र स्थापयना लक्षते । Mal III p 38 लज्जालुकर—लज्जालु is to be derived like कृपालु by adding ल (लु) to लज्जा + ला (as in the case of मिनलु) by the Vārti on Pān III 2 180 (see com.), क is added to express pity आत्मा प्रच्छादयितुम्—Mark the use of the inf with verbs like युज्, अक् &c, the cons being आत्मा प्रच्छादयितु न युज्यते । *Cf* युक्त नामानमशोको वामपादेन तादयितुम्, Mal III 57 She means—you should not dissimulate do not say शरदानयेन say मदनानयेन ,

I know it. For the difference between torment caused by *ज्ञान* and *मदन* cf. Śāk. III. 7 (न तु प्रीत्यर्थं तु मममवसाहं युवतिषु।).
अविश्रमशीला—One not habitually confiding; because A'r. only hung down her face and did not admit the truth in plain words. *निश्चासनिम*—Here *निश्* has the sense of pretext or guise of. *दिशसं रात्रिपदि*—may have been suggested by मम दुः काये दिशसि रात्रिपदि । तपनि अङ्गानि । Śāk. III. 14. The reading *दिशसरात्रे* is grammatically inaccurate *कुसुमशर*—Kāma is often spoken of as *कुसुमशर*—सायक, पुष्पसायक &c. न भणति—a question, does it not say, not proclaim your true state? Śree. reads this passage in a metrical form; see the foot-note. This is perhaps better and more poetical—as if it is the sound *Hura* (due to &c and implying your love-torment). *नलिनीपत्राणि*—Lotus-leaves and lotus-stalk-rings are among the cooling remedies used for allaying love-fever; cf. मयि अपनयेमानि नलिनीपत्राणि मृणादवदयानि च । Rat II. p. 42. रुषिद्विषाणामुपेयं मृणादवदयानि च नलिनीपत्राणि नीयन्ते । Śāk. III. p. 65.

P. 27. *परित्यक्तराजः*—So एवं राज्यमायोयुज्झिकाया । Śāk II p 45 *विनोदयति*—i. e. he finds pleasure in nothing else. अपि नाम—would that; I hope that. तथा भवेत्—i. e. यथा मे मनसि वर्तते—may it be like that, i. e. can it be that he has been sent to search for A'ra. by the love-sick king? आरविषका राज्यमेव &c —i. e. has become really a forest-maiden by not acting like a city-maiden; also she should have known that the king was smitten with love for her and been within reachable distance; or, has she gone to a forest. The reading *राजमेव रविषका* is simpler. *निस्मह*—Quite unnerved, drooping

P. 28 *अवश्यमननेन*—It. I. is bad. अवश्य cannot directly qualify वचन; so it will have to be taken as a Gen. Tat. (अवश्यवचन), it has no propriety after *विस्महरय*. *वासवदत्ता*—*Padmāvatī*, the second queen of *Vatsarāja* was the sister of *Dars'aka* (also called *Hars'haka*), king of *Magadha* and a contemporary of *Udayana*. The story of her marriage is given by *Bhāsa* in his *Sva Vās*. The kingdom of *Udayana* was usurped by a king named *Arūji*, a rival of his. To regain it *Yaugandharāyana* wanted to secure the assistance of the powerful king of *Magadha*; and *Yan.*'s subtle intellect suggested to him a stratagem. He caused a report to be spread that *Vāśavadattā* perished in a fire at *Lāvanaka* and thus paved the way for the marriage of his master with *Padmāvatī*. When *Udayana* visited *Rājagṛha*, the capital of *Maghadha*, to seek the help of *Dars'aka*,

Padmāvatī was offered to him in marriage and he readily gave his consent

अन्यासा च &c—The Kathā does not refer to any other queens of U āyana यत्र तदपि—The cons is यत्र यस्मिन्स्थाने तदपि स्थानम् Or तद् may be translated as तं (दीर्घिकामपि) करतल &c—This indicates the intensity of the king's passion, any thing connected with the object of his love is comforting to him Dushyanta similarly derives consolation from the sight of the harbour occupied by the love-sick Śakuntalā See Śak III 24 Dissolve करतलम्पर्शने द्विगुणित यथा तथा मुखानि च तानि शीतलानि च, मुख is an adj here cf भक्तो धनु मुख, Ragh III 14, also 19 मुख may be derived as मुखयनानि मुख from मुखम् denom from मुख or better still सु मुखानि खानि इन्द्रियाणि अनेन

अहं ते ज्ञापयामि—Vasa misunderstands her and thinks that she will tell the Queen that he was in search of Arān and that there was some love-intrigue

P 29 साधेय—Because her love-affected state was brought to Vidu's notice by Manoramā Srce omits विदुषः, see reading

एवं कथयति—Mark the dramatic device used here to avoid an early disclosure of the plan which is set forth later on (see *infra* p 34 where the king repeats what Manoramā whispered into Vasan's ear mentioning also the name of the play that was to be enacted) that the interest of the audience in the incidents to follow may be well sustained The plan suggested was that the king himself should act his part in place of Manoramā in the Garbhastaka Arān playing the role of the princess Vāsavadattā अपवर्त्य—This stage direction (opposed to प्रकाश) is used when a character says something *aside* so as to be heard only by the person addressed excluding others with the *tripataḥ* hand (i.e. all the fingers except the thumb and the one near the little finger raised so as to form three banners as it were) भेषधरमहण—Here भेषधर means the costume proper for a particular character

अतिदीपने—Thus she says because Arān got angry with her for saying येन स्वयमेव अतिदीपयन्त्यसि above प्रेक्षागृह—प्रेक्षार्थं गृह is a house for exhibition or representation, a play house It was a hall or a house attached to the palace, usually used for instruction in music, singing and dancing and occasionally for the exhibition of dancing or the representation of plays It is also referred to in the Māl. I, see p 22

॥ P. 30. अहो—expresses admiration. This praise of course refers to the first part of the play that had been already acted. See p. 23. The 2nd part it seems was not seen by the Queen, as she finds much in it to be found fault with, as will appear from the subsequent representation. गृह्युः—qualifies आर्यपुत्रनिः. सानुभवमपि—and so likely to prove insipid and without interest. इय for अदि is quite out of place. आर्यपुत्रः—The husband is addressed or referred to in dramas as आर्यपुत्र (the son of the father-in-law). आयुष्मति—This is a sort of blessing. Young people are to be addressed by elders as आयुष्मत् or-नी.

आश्रययुजः &c.—आश्रय the subject, the person or thing on which anything depends or rests; here the King and the Queen. Cf. पात्रविशेषन्यस्तं गुणान्तरं प्रजति शिष्यमाधातुः । Mal. I. 6. क्रिया हि वस्तु-पद्विना धर्मोदिति Ragh III, 27.

असारद्—Looking excellence; सर pithy sentences, charming sense; cf. for this sense वचोसि वाचस्पतिमहोदयेन साराणि सङ्गृह्य ग्रहमण्डलीष । मुक्तसमुद्रावशुषेति यस्याः ; and गिरौ प्रवृत्तिमयं नीरसापि मान्वा मवित्री मृते-भरिषः । Vik. Ch. I 7; 28.

Śl. 1. चरिद्वचिद्—Trifling, unimportant or uninteresting. आभयान्मः—Cf. गुणवज्जनसेसर्गाद्यानि रचयेदपि गौरवम् । पुष्पमालाञ्जुवद्वेण दूर्ग शिरसि धारये ॥ Kshemendra. कुम्भतट—The surface or skirt of; or तट like भित्ति may be प्राङ्मुख्ये; the large temples. It is difficult to see the propriety of the epithet मय; perhaps the poet means that an infuriated elephant only is likely to butt against a heap of ashes and get his temples besmeared with the same.

वक्ष्मो जामाता मवति—It is not clear from the play whether Sāmkṛ. was some elderly near relative of the Queen or simply one held in such reverence by her as to be called a mother. मतिरर्थः—is used here in the sense of dramatic representation. विशण्डीवत्—used to correspond in sound with वेल (वृह).

Śl. 2. शातकुम्भे—See I. 11. अवसक्त—hung up, festooned with. सुवनिभिः—It seems the performance was to be witnessed by the fair of the city; hence Manorama was to play the role of the king and not a male. सुरविमानः—Which is also रत्नशयनोद्विज and occupied by the nymphs of heaven. It may mean an aerial car, or a large house (विदुषं मानं वायव्य). The houses in great ancient cities were large, and were decorated with strings of gems and crowded with beauties that rivalled the nymphs of heaven. Cf. मदनमन्त्र-मन्त्रमन्त्रिण विविधमन्त्रिण सज्जनमने । स विदुषं मानं वायव्य-मनेः शिरसि वृक्षाणि वरकाः । Bhāṭī I 7.

Padmāvatī was offered to him in marriage and he readily gave his consent

अन्यासा च &c—The Kathā does not refer to any other queens of Udayana. एवमिति—The cons. is एव यस्मिन्स्थाने तदपि स्थानम् Or एव may be translated as तत्र (दीर्घधामनि) एवतल &c—This indicates the intensity of the king's passion, any thing connected with the object of his love is comforting to him Dushyanta similarly derives consolation from the sight of the harbour occupied by the love-sick Sakuntalā See Śak III 24 Dissolve एवतलम्पश्येन द्विगुणित यथा नया मुखानि च तानि शीतलानि च, मय्य is an adj here, cf भरुनी वरु मुख, Ragh III 14, also 19 मुख may be derived as मुखयनानि मय्य from मुखम् denom from मुख or better still ह्य मुखानि खानि इन्द्रियाणि येन

अहं ते ज्ञापयामि—Vasā misunderstands her and thinks that she will tell the Queen that he was in search of A'ran and that there was some love-intrigue

P 29 मतेऽऽ—Because her love-affected state was brought to Vidā's notice by Manoramā Srce omits द्विगुणित, see reading

कर्म कथयति—Mark the dramatic device used here to avoid an early disclosure of the plan which is set forth later on (see *infra* p 34 where the king repeats what Manoramā whispered into Vasā's ear, mentioning also the name of the play that was to be enacted) that the interest of the audience in the incidents to follow may be well sustained The plan suggested was that the king himself should act his part in place of Manoramā in the Garbhānāṭaka, A'ran playing the role of the princess Vāsavadattā अपरार्थः—This stage direction (opposed to प्रत्यक्ष) is used when a character says something *aside* so as to be heard only by the person addressed excluding others with the *triptala* hand (i.e. all the fingers except the thumb and the one near the little finger raised so as to form three banners as it were) शब्दपदमहर्ष—Here शब्द means the costume proper for a particular character

अतिदीपने—This she says because A'ra got angry with her for saying देव रूपमेव अतिदीपयाम्यदमयति above प्रेक्षागृह—देवार्थं एहं is a house for exhibition or representation, a play house It was a hall or a house attached to the palace, usually used for instruction in music, singing and dancing and occasionally for the exhibition of dancing or the representation of plays It is also referred to in the Māl. I; see p 22

P. 30. अहो—expresses admiration. This praise of course refers to the first part of the play that had been already acted. See p. 23. The 2nd part it seems was not seen by the Queen, as she finds much in it to be found fault with, as will appear from the subsequent representation. गूढपुत्रं—qualifies आर्यपुत्रचरितं. साधुभवमपि—and so likely to prove insipid and without interest. २३ for अपि is quite out of place. आर्यपुत्रः—The husband is addressed or referred to in dramas as आर्यपुत्र (the son of the father-in-law). आयुष्मति—This is a sort of blessing. Young people are to be addressed by elders as आयुष्मत् or-नी.

आश्रयस्थानः &c.—आश्रय the subject, the person or thing on which anything depends or rests; here the King and the Queen. Cf. पात्रविशेषन्यस्त गुणान्तरं वजानि शिल्पमाधातुः । Mal I. 6. कियं हि वानु-पदिता वैभीरुनि Ragh III. 27.

असरारम्—Lacking excellence; सर pithy sentences, charming sense, cf. for this sense वचांसि वाचस्पतिमत्स्येण सप्तमि लब्धुं प्रहमण्डलीव । प्रकाशयुक्तमुपेति वरदा ; and गिरां प्रकृतिर्मम भीरुतापि मानवा भविषी नृपते-भविः । Vik. Ch. I 7; 28.

Sl. 1. पटिचिद्—Trifling, unimportant or uninteresting. आभयान्मः—Cf. गुणवज्जरसंज्ञायानि स्वप्नेषु गीतम् । पुण्यमालाद्रुद्धेन दूरे शिखि धायेते ॥ Kāśhemendra. कुम्भतट—The surface or skirt of; or तट like भित्ति may be प्राज्ञस्ये; the large temples. It is difficult to see the propriety of the epithet मत्त; perhaps the poet means that an infuriated elephant only is likely to butt against a heap of ashes and get his temples besmeared with the same.

बह्वर्षा आमाता भवति—It is not clear from the play whether Sāmkṛ. was some elderly near relative of the Queen or simply one held in such reverence by her as to be called a mother. प्रतिरूपं—is used here in the sense of dramatic representation. प्रसङ्गीयता—used to correspond in sound with प्रेक्षा (पृष्ठ).

Sl. 2. शातकुम्भः—See I. 11. अवसक्तः—hung up, festooned with. सुवर्णिभिः—It seems the performance was to be witnessed by the fair of the city; hence Manoramā was to play the role of the king and not a male. सुरविमानः—Which is also स्वर्गादसोनिन and occupied by the nymphs of heaven. It may mean an aerial car, or a large house (विश्वं मानं वसन्तः). The houses in great ancient cities were large, and were decorated with strings of garlands and crowded with beauties that rivalled the nymphs of heaven. Cf. मनुष्यकन्यावधमङ्गलं विविधपुत्रं सखायम् । अर्चिर्दुर्गन्धमासः प्रेक्षितः । गिरांभीव दृष्टांति वरदा । Ilalal I 7.

P. 31. **विनद्ध**—(also अपविनद्ध) fastened, is worn on Cf पत्तण
विनद्ध मण्डन (० १) मे प्रतापीकृतं &c Rat III p 61 मनोरमे &c—
Manoramā was chosen to act the king's part as her features very
closely resembled those of the king See *infra*, p 30 sl 7

नलगिरि—(called नडागिरि according to Kathā, see Lam II Tar
13) was a powerful elephant in the possession of king
Mahāsena. It was riding this elephant that Pālaka, a son of
Mahāsena, pursued king Udayana, after he had fled with
Vāsavadattā, under cover of night having mounted a she elephant
महण—It is said that Nadagiri once bolted away tearing off the
post to which he was tied and made terrible havoc in the city
when king Udayana was asked to arrest his progress by the
magic influence of his late, see Meg I 34

कञ्चुकी—This is the Kanch of Mahāsena, king of Ujjayini
appearing in the mimic play, part of which had already been
acted before Vāsavadattā

Sl 3 In this by using epithets having a double application
the Kanchukī says that he discharges a duty similar to that
of a king. **अन्तःपुराणा**—(1) The inmates of the harem, (2)
गुणामन्तः in the cities of his kingdom **स्खलितानि**—(1) Mistakes
or breaches of duty through carelessness, रक्षन्—preventing or
not disclosing or giving out, cf सर्वत्र स्खलितेषु दत्तमन्त्रा यान मया बोद्धवन्,
Ven II 1 A good king also (विनेता) prevents his subjects from
going astray, cf Ragh VI. 39 **जरातुर**—When referring to a
king may be taken in the sense of जरायां प्रशंसायामातुर eager to
win praise But it is not necessary to do so

P 32 **दण्डनीत्या**—Cf Sak V 3 आचार इत्यवहितेन मया गृहीता
या चेत्प्रवृत्तिरवरोधप्रहेषु गतः । काले गते बहुनिधे मम सेव जाता प्रस्थानविकल्पगतेरवलाभ-
नार्था ॥ (1) By being guided with a stick, having to support
myself on a stick, (2) दण्डनीति दण्डो नीयते अनया इति politics or
the science of government, administration of justice It is one
of the four lore or Vidyās by which punishment is meted out
to culprits Cf आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । विद्या क्षेत्राश्रयस्वरतु
लेकतद्विनिहितव ॥ आन्वीक्षिक्यां तु विज्ञान धर्माधर्मौ त्रयीस्थितौ । अर्थाधर्मौ तु
वार्तायां दण्डनीत्या नयनयो ॥ Kām Nit This Śl is the same as
Nāg IV 1

विमानित—Discomfited, put to shame, hence defeated, over-
powered **ऋसेन्यम**—should rather have been **ऋसेन** (सेना येन)
and so महासेन (महती powerful superior, सेना यस्य). The Kanch
being an elderly person simply says महासेन without any

honorific epithet. उदयनोत्सवः—A festival instituted to celebrate the capture of Udayana or rather his marriage with Vāsavadattā; or perhaps the reading may be उदयं मदनोत्सवः and hence the order to go to मन्मथोद्यान, ह्यस्य योग्यः अनुसृतः अनुसृतः चैवः &c. प्रेक्षा—Representation.

सदेतदादिष्टव्यं—Here we expect the stage-direction (अन्तःपुरे विलोक्य)

SL. 4. नूपुरिणि—नूपुरी एषा विद्यते इति नूपुरिणि. नैः having anklets on. Explain केशुरिणिः, कण्डलिनिः, &c. similarly. नितम्बफलकः—नितम्बा फलकाः (broad and extensive) इव, or प्रशस्ता नितम्बाः नितम्बफलकाः; Karm, comp. Words like फलक, नट, भिति (s. ग वपोलभिति), &c. express प्रशस्त्य or excellence when forming the second member of a Karm, comp. शिङ्गजान—tinkling; pres. p. of शिङ्ग 2 A. to sound (like anklets). काञ्चीगुण—the girdle bands. आपादित—reduced, generated सस्वस्तिकैः—स्वस्तिक a kind of mystic diagram denoting good luck and auspiciousness; स्वस्ति वाचति इति स्वस्तिकः fr स्वस्तिकः to sound I P. and affix (अ); Pān. III. 2-3. Hence anything like a Sva., as a house, &c; here a kind of head-ornament; or a particular symbol made with scented rice-flour and triangular in shape. स्वस्तिकः मङ्गलद्रव्यं तन्नु तण्डुलधूणं निर्मितविशेषः आराधनासद्रव्यमिति कल्पद्रुमः ।” Pandit Krishnamachariar. परिचारिकाः—परिचारिकाः the maids in immediate attendance on the queens एतेषु—scil. अन्तःपुरेषु.

अपूर्वे—Because adornment of the person in the case of the inmates of the harem was an ordinary thing.

केवलं &c.—The sentence may end with समादिष्टः; I was ordered by the King because the royal command must be given; or the constr. may be समादिष्टोऽं स्वाम्यादेश इति मत्वा &c.

P. 33. वीणा—Popularly called Bīṇa or the Indian lute is a stringed instrument with a large round hollow bowl, a body of thin wood and a neck with tuning pegs and metallic strings, and with a hollow gourd attached to it on the other side of the body.

काञ्चनमाला—was the attendant of Vāsavadattā in the palace of Mahākena and followed her as her principal maid also after her marriage with Udayana. In the Garbhānātaka she herself plays her own part मन्मथशाला—the same as the प्रेमपट्ट. पविशति आसनस्था—पविशति is discovered, seated. See notes p. 24. वीणाचार्यः—i. e. Vatsarāja. एक उग्रमतः—This undoubtedly refers to Yaṅgaṇḍharāyaṇa, the devoted minister of Vatsarāja, who in

the guise of a mad man, with Vasantaka, saw his master in his prison in order to effect his release and gave him instructions as to how that was to be done चित्र—wonder, astonishment भावित—seized completely, or entirely overpowered by

सदृश &c—The reading in the foot-note is better सदृशा सदृशे &c—*Cf* सव सगंधेषु विश्रितिः । द्वावप्यत्राप्यर्कोः Sak V p 132

राजपुत्र्या &c—This speech is addressed to Vāsavadatta we expect here the stage-direction—वासवदत्तो मतिः तन्त्री—The string or wire of a musical instrument घोषवती—a Violā Here the name of the Violā presented to king Udayana by Vesukī, See Katha XI 3. See, however, Intro, the legend about Udayana

सारपति—Adjusts, puts into tune, or strikes to see if they were in good order रमणीय भवेद्—Because she could not have waited for the king very long

SI ७ सताव &c—Construe शीतांशुः यथा प्रथम सतावमकान्तात्था अयेन न कुर्वन्, similarly उज्ज्वा नि श्रान्ता यथा पूर्वमज्जमधरमल्लपयच् तथा &c अजम्ब—Constantly or continually, fr जम् with न (न जम्बति) and aff. र which is added to नम्, कम्, सिम्, जम्, &c (Pān III 2 107), नत्र, कम्, &c जम् is always preceded by अ (नम्) जतिनञ्च क्रियासप्तम्ये वतते । अजम्ब सतदपि-रथ । Sid Kan This is an अव्यय मनोरथेषु सचिः—Thought of as being near accomplishment *Cf* for a similar thought आश्रयपरिकल्पितारण्ये मयायान-दसाद्रो लय । Māl Māl V 7 त्वदुपलब्ध समीपगतौ श्रेयो हृदयमुच्छृङ्खित मन विक्रमम् । Māl III 4० and for the idea somewhat differently expressed अभिमुखीभव काक्षितसिद्धिं मनसि निर्वृतिमेकपदे मन । Vik II 9 For an opposite idea *cf* नीदं स्मरततापो न तपादौ वाधते यथासक्ते । Rat III 10

सर्वं तच्चरितेनैव &c—तच्चरितेन—his own deeds शिक्षितव्यं to be learned by way of acting She means—As the king knows his own acts then it will be easy for him to play his own part without instruction Nothing will go amiss, and the Queen will not detect the fraud

P 35 दास्यादि नर्यन्ते—This speech of the Vidu ought to be taken as अपवाद (meant to be heard by the king alone) शुक्लः—Weightiness, importance (which makes a king humour maid-servants even), for, मनस्वी पार्श्वीण्ययति न दुःख न च मूलम् । Bh Nri 81 Śree reads दास्य इव and explains दास्यो गणिता इव नर्यन्ते न तनमान क्रियन्ते । निमृत्त—Adv secretly, being concealed, or silently, or it may be an adj qualifying भवता चित्रशाला—A picture gallery seems to be here one adjoining to the concert hall. आरविशः—निर्गु र्ग

&c., 'This speech of A'ra. is to be read directly after उत्तरके क्षणं कृत्वा सारयति । The entrance of Mouramâ, the king and Vidu., the participants in the intrigue being considered as *aside*. उद्देशः—Part of the story, context (so that he may know where his part begins).

अपहरति मां—Transports me with joy, fascinates or infatuates me. The king overhears her and understands अपहरति in the sense of 'takes me away.' मृश्यामि—the object being तम्. प्रविश्य—i. e. on the stage of the Garbhasthaka unseen by A'ra. Vâsa. and Kân ग्रथितं बध्नामि—It seems from this to have been an old custom, which still prevails in many parts of India, to tie a knot generally at the end of a garment when there is some pronouncement or an auspicious omen in favour of one's desired object, and is therefore called शकुनग्रन्थि (शकुनगण्ट in Marâthi). It is also tied when one is determined or definitely undertakes to do a thing (निश्चयसूचक) and wishes to be reminded of it.

Ś1. 6. अपहरामि—अपहरिष्यामि, pres. in the sense of immediate futuro. अपहरामि इति पश्यामि the whole line, however, is metrically faulty; but it is so found in almost all the printed editions. Śreemivasachariar reads.—नाहरणे न चिरादेवेति पश्यामि, but this seems to be a conjectural emendation, and is also syntactically inaccurate. We cannot connect उपनीये with अपहरणे unless we supply स्थितेन—उपनीय स्थितेन मया, अह after पश्यामि is dropped as a useless addition, that might have originally got in through the carelessness of some scribe. सुसंनिहितं सर्वं &c.—Well arranged and brought within reach, i. e. made practicable. योगन्ध०—युगन्धरस्य अत्यय पुत्रान्; the son of Yugandhara, who was the chief minister of Vatsa's father, Sahasrânika. Similarly the fathers of Rumanvat and Vasantaka also were his father's servants. See Br K. M. II. 12, 13; सुतो युगन्धरस्यासीत्प्रीतिमान्योगन्धरायणः । हमणान् सुप्रतीपस्य द्विजस्य च वत्सस्तनकाः ॥ योगन्धरायणो मन्त्री हमणान्वाहिनीपतिः । वत्सस्तनको नर्मगुह्यद्राजमृनोर्धुत्तनः ॥ Ibid. 38, 39. Yangandharāyana was the devoted minister of Vatsarāja, the purpose of whose life was to see his master elevated to the rank of an emperor. When he heard that his master was put into custody he, leaving the cares of the kingdom to Rumanvat, came to Ujjain with Vasantaka to concert a plan for his master's escape. There he entered the cemetery and by the help of a friendly Brahmarākshasa, called योगेश्वर, he changed his own form into that of a dwarfish old hunch-back, and gave Vasantaka a deformed shape with a protuberant belly and projecting teeth and found access by

that means to the apartment of the Princess. There the two made themselves known to Vatsarāja. Then Yangandharāyana informed the king of the arrangements made for his escape with Vāsavadattā (see *ante* notes p 6 foot-note) and keeping Vasantaka there for his amusement returned to Kausāmbi.

वासवदत्ता (सहस्रीशाय)—Vāsav forgets that she was one of the spectators and that A ranyikā was playing her part in the mimic play and suddenly rises at the sight of the king. This of course has a different effect on the king who has a guilty conscience. He thought that the fraud was detected. सधमेण—भ्रम hurried respect or hurry to show respect Cf. for this meaning गृहपुण्ये सधमविधिः Bh Nit कथं प्रत्यभिः—So Vāsa in the Ratnāvalī—कथं ज्ञानभिः (p 71) when she goes disguised as Sāgarikā to the rendezvous.

प्रेक्षणीयः—Samk means—why do you rise in a hurry, this is not the real king.

P 36 उच्छासितोऽस्मि—I am made to breathe a sigh of relief life is put in me (by Samk); this he says because he dreaded the anger of the queen सविलसस्मितः—विशेषेण लक्षयतीति विलस विलसेण स्मितेन सहितं यथा तथा, with a smile of amazement or wonder, विलसो विस्मयादिवत् Amara, or विगत लस यस्मात् तद्विलसः, with a smile of embarrassment or bewilderment.

Ś1 7 तद्—s of Vatsarāja नयनो सबा—शब्दाभावेन नयनोत्सवकारिणीति, Māl Mad VI 17, also II 3 सा—s which characterises king Vatsa मत्तद्विरदो—s a stately and majestic or dignified gait सत्त्व—dignity, or firmness, vigour, substance (inferred from one's outward bearing or deportment) Cf क्रियासिद्धिं सत्त्वे भवति महतां नोपकारेण Sub, सत्त्वोक्तस्य भाषा निधय इव कृता &c, Mud III 22 ऊर्जित—great, p p p of ऊर्ज् 10 cl to become strong or powerful सान्द्र—Dense, filled with water अलदहादानु—A deep loud sound is the characteristic sign of a great man, cf एष च द्रुमुभेरिवातिगम्भीर स्वरयोगोऽयं हृदयं धृतोः Kād p 123, नयनलघुरभ्यानगम्याय गिरा Ibid p 129, Uttar VI 17 चक्षेत्—see *ante* I 5, and Vīdu's speech on p 6 नीलोत्पल—निगलन—निगलन same as निगहन charming, fettering, n from ~~the~~ ~~deeper~~ ~~and~~ निगलनति.

P 37 निद्रादित &c—This speech of the king is of course स्वगत. It is not heard by A ran. or Kāuch तदाऽस्माभिः—The अभिल was that Vāsa should secure Vatsa's love. The reading आलोकितम् for अभिद is not so good as it does not agree well with निद्रादितम्.

Sl. 8. घनदन्धन—This epithet is श्लिष्ट; the sl. having a side-meaning; see I. 5 *supra*—(1) covered or occupied by a dense line of clouds; (2) hidden from view by the compact or closely hemmed in prison walls. Sreekri. takes गगनं in the sense of the dark prison (गगनसदृशं नमसा नीलं चारुं); in this case घन० will mean well secured by the close fastened prison doors. मानसं—(1) the lake Mānasa* on mount Kailāsa to which swans are described as migrating at the approach of the monsoon; see Meg. I 11; Hagb. XIII. 60, (2) the mind. मानसमेतुं—*cf.* मानसप्रवेति केयं चित्रगता राजहृषीव । Rat I. 9. राजहंस—(1) A swan; (2) the best of kings, Vatsarāja. Fig. अपस्तुतप्रशंसा.

स्वप्नुं न ददाति—For a similar use *cf.* वाष्पस्तु न ददात्येनं द्रष्टुं चित्रगता-
नदि Śak. VI. 22 लज्जेन वक्तुं न ददौ Kād. p 289.

रात्रिदिवं—A Dvandva comp. the nasal added to रात्रि is by निपातन (irregular), see Pān. V. 4. 77; यदा प्रभृति—निद्रा न दृष्टा—Vidn.'s fondness for sleep is often referred to by poets, *cf.* Śak. II. रात्रावपि निराशं शयितव्यं रात्रि । He sometimes betrays the secret of his master and thus puts more impediments in his way by his prattlings in sleep, as here. *Cf.* in this respect his speech in the Māl. IV p. 83—विदू०—(उत्स्वप्नायते) भवति मालादिष्टे &c For an instance of prattling in sleep comp. the scene wherein Vāsava-dattā sleeps in Bhāsa's Sva. Vas. V.

Sl. 9. अभिनय—Now, hitherto unknown. क्षिप्ता—hurled into, i. e. caused to be suddenly or forcibly smitten by passion. वामकेन—Kāma is represented as वाम acting perversely, as making a person love one that is unattainable. *Cf.* रात्रि वामः किल कामः Das. Oh. , and वाम कामो मनुष्याणां &c Rāmā. Sand. K. XXII. 4, where the Com. says वाम कूर. इत्यर्थः । सद्यै क्रौर्ये सुन्दरे च वाम । इति फोश ।

मधुरिका—Sans poets represent even a female bee as longing for the company of her lover and enjoying amorous sports; *cf.* Kum. III. 36. and एषापि कुसुमनिषण्णामयन्तममुरक्ता प्रतिपालयति मधुरी &c. Śak. VI. 19. उत्ताम्यति &c.—*Cf.* for the same thought differently expressed Māl.'s words वाय मां पदाधीनां त्वयि गणय सनुष्णाम् । Māl. II. 4 Herein also we have the अपस्तुतप्रशंसा as Vāsa's. longing for the king is indicated by implication.

अहो—expresses astonishment at the skill shown by Vāsa. in playing on the Vinā and at her proficiency in singing. वादिवं—Performance or playing on the late; *fr.* वाद् and the Unādi affix

* So called being created by Brahmā with his mind. कैलास-
पर्वते राय मनसा निर्मितं परम् । ब्रह्मणा नरनाईल तेनेई मानसं सरः ॥ Rāmā.

इव by भूषङ्गिमुषो जिन्नन् Properly वाक्विन्न, also called आनीय refers to the four kinds of musical instruments, viz (1) stringed instruments such as the Vīṇā, wind instruments such as वेणु, instruments with mouths covered with hide, such as the मुरज, and instruments beaten, such as cymbals (कात्य, &c.).

P. 38 SI 10 This contains many technical terms of music. व्यञ्जनधातु—one of the four modes of playing on a lute. These are विस्तार, करण, आविद्ध and व्यञ्जन, see com, read विस्तारकरणविद्ध &c. धातु—Properly an element that produces anything, here the act of producing musical notes or tunes by striking the strings of a musical instrument, see com For its ten forms distinguished by the different ways of striking the strings with the fingers, see com वृत्ति—V l for व्यक्ति means the relation between the vocal and instrumental music as the one or other is principal or subordinate, see com Mr. Gadre quotes Rāghavabhatta on नवार्म गीतरागेण (Śāk I) who says गीतरागेण श्रीरागादिना धातुना and says that धातु may mean Rāga, the Rāgas being ten, according to some authority लय—seems to be used here for ताल though there is a technical difference between the two ताल is musical measure or time (ताल कालविद्यमान) while लय is the union or agreement of song, dance and instrumental music लय, however, falls under the general category of ताल—of लयो दशनाटपाणा यनमतालान्तरात्स्वर्गी लयनामक कालविशेषः । उक्तं च प्रस्तारे—कालो जाति विद्याङ्गानि मार्गग्रहणत्वा लयः । यति प्रसारकश्चेति तालपाणा दश स्मृताः ॥ quoted from the com. on the Mallikāmaruṭa by Gadre The three kinds of लय or tempo are द्रुत or rapid (allegro), मध्य or middle (moderato) and विलम्बित or slow (adagio) corresponding to which are the three pauses सप्त, म्रोतीगता and गोपुच्छा See Nāt Śa 31 331 333 गोपुच्छः—Read गोपुच्छाग्रमुखा गोपुच्छा (so called because it resembles the tail of a cow—see com) प्रमत्ता वागः वा गोपुच्छाग्रमुखा नव, ओष and अनुगम are the three modes of playing on a वीणा (वेणु); see com, read in the com यायमयीची instead of मयावी for other particulars see the extract from Śivarāma's com on this śl in the Nāgānanda, given on p 60 उपाध्याय—See com, fr द with उपाधि and aff अ (घञ्) Properly a spiritual teacher See Śāk V p 118. एकदेश तु वेदस्य वेद द्वाभ्यामपि वा पुनः । योऽप्यपदि दृग्दर्शयुपाध्याय स उच्यते ॥ Hence a teacher or preceptor in general

यदहमिच्छामि &c—This apparently means—may you be an adept in music as I wish you to be, the real meaning is—may you be my queen as I wish you to be This is probably suggested by Kās yapa's words यद्विच्छामि ते नदन्तु in Śāk IV p 110

P. 39. विद्यामानेन—By being honoured for her proficiency in the art. पीठिका—seat. शिष्याविशेषा—शिष्यासु विशेषा distinguished among pupils; an excellent pupil. Cf. अश्विविशेष Śak. I. आहूतिविशेष &c. काव्यं—Subject matter. अधिकं—exceeding or not in the original, कृत you have overdrawn the original This brings out the extreme modesty of Vāsava, as a high-born and well-bred girl. She does not like to be so represented even before the inmates of the harem.

P. 40 अधिकमेतदपि—Piz making the king seize her hand. काव्येन—काव्य composition, hence poetic art. She means—Kāncha. may be deceived and speak in the way she is made to speak, but I cannot bear to see such false representation. Some read the two words as compounded. Then the meaning is—by the words put in Kān.'s mouth. I should not be placed in a false position by Kanchi's speech. The Queen does not appear to have suspected any intrigue yet, to which Sāmkri could have been a party This she does later on, when she discovers that it was the king who acted his own part. काव्यं भविष्यति—She means poetic art requires such additions for stage effect. आरं-सरोवमिव—A'ran, as was becoming a princess whom she was representing shows outward anger, seeing a hint to the king to seize her hand in Kanchi's speech—नृसमाश्रया भवतु मुदने above A'ran, however, was innocent as she did not know that it was the king himself who was playing his part, as is clear from her speech below—एता मनोरमा स्पृशन्त्या. &c. Also because the plan was arranged without her knowledge by Manoramā, who whispered into Vasantaka's ear what was to be done and Vasantaka's suggestion to her was aside. See p 29.

Śl 11. अवध्यायः—dew स्पृशिरर—contact. पद्मकोशः—A lotus bud The hand with its fingers closed and covered with drops of perspiration is compared to a lotus bud drenched in dew-drops. ह्लादित्वं &c —Construe—अस्य (पद्मकोशस्य) ह्लादित्वं सदृशं न मन्ये । यत् अस्य पद्मकोशस्य बीजातपस्य उपासि एव इदं (i. e. which is now felt by me) ह्लादित्वं भवति । The reading बीजातपस्य is bad as there is no आतप at dawn. नक्षरजनिः—The comparison of nails to the moon is unusual if not unpoetical स भवि—i. e. हिमीषः (shed by the moon.) दाही—Burning; of course to love sick persons; or to persons in separation. Cf विमृजति हिमगर्भरामिन्दुर्भूयस्तेः । Śak III 3; and अमृतमृजोवि विहाद्वज्रो यदधुं दहन्ति हिमरादिगच्छः । Śis IX. 68. अपदेश—Pretext, guise Cf. कुतोन्मथा स्ववदेष स्वेदच्छायावृन्दः । Rat. II. 18. The figures in this śl. are सहेह, अपह्वति, स्पर्क and उद्रेका.

§1 12 बाल—tender अपहारदक्षेण—Clever in robbing : s fully resembling रक्त—(1) redness, (2) passion

P 41 अनर्घमिव कुर्वन्ति—s feel an overpowering thrill through them This was because it was the touch of a real male

भलीक—False She feels that the scene was purposely so arranged गान्धर्वो वि०—A marriage brought about by mutual consent, it was much in vogue among the ancient Kshatriyas It is one of the eight forms of marriage recognised by Hindu law givers Cf As' v Grh I, 6 5 विधयः सम्यक् कृत्वा विधाय च स गान्धर्वः I and Manu III 26, 32 quoted in the com

अस्थाने—Lit at an improper place, when there is no occasion for it रक्त—the interest awakened by the acting अन्यथैव—देव्या—s thinking that I might have allowed the king to act in my place अन्यथैव—s thinking that it was a simple question, not having the sagacity to divine the Queen's real object आकृन्नीकृत—For the fact that Menoramā was waiting there showed that she was acting in league with the king बहुकृत—क implies censure (कृ सायां कृत्), the foolish fellow having no common sense एतन् सल्ल &c—Mark how ready witted Manoramā is She casts the net on Vidū full sure that he would save her even at the risk of incurring the queen's displeasure

P 42 पूर्वनिर्घोषा०—V 1 is bad For पूर्व can only refer to Vidū, but then if not Manoramā's cries, the loud voice of Vidū would have attracted attention सूत्रधार—i s he has arranged the whole business कुत्र आरण्यका कुत्र &c—कुत्र repeated like ऊ ऊ shows the great disparity between the two Where is Ara, your servant and where poor Vasantaka How can he dare take part in such an intrigue? प्रेक्षणीयमस्य &c—Let me see how he enjoys the acting he has arranged I shall just go to the king and expose the whole affair Mr Gadre compares the Marathi expression याचा आतां तमाशा पहात हातास अनुभव &c—Mark again how the sagacious Manoramā says this to hush all suspicion on the part of the Queen that she was in the intrigue बन्धित—caused to be bound or fettered, प प प of बन्धु can

P 43 कथं विज्ञातोस्मि—The king is surprised as he did not expect that Manoramā would be seen by the Queen and the ruse discovered अभ्युक्तिरिय—Sāmkṛityāyani wants to show that she being a holy personage should not be in a place where deceit was practised

Sl. 13. धीक्षितं—P p p used as a noun (धीक्षक), *cf.* with this धूमके सहस्रोद्वेनपि बदन नीलं परां नम्रताभीषण्मां प्रति भेदकारि हसित नोकं वचे निवृण्म। अन्तर्ध्वजदीकृतं प्रभुतया चक्षुर्न विस्तरित कोपश्च प्रखंडीकृतो दयितया सुखं न ममयः ॥ Rat. II. 21. ●

अपूर्वो कोपवकार.—*Of* विवे अपूर्वोवमपचाः । Mal. IV. p. 84.

आरण्यिके त्वं कुपितेति—Here Vāsa's jealousy is well brought out. In this scene she is represented as इर्ष्यारूपायिता. Dhāsa does not degrade her down to the level of ordinary women. But the canons of dramaturgy require the chief queen in a Nāṭikā to be jealous at every step. See Intro. p. 9. आरण्यिका—नाहं &c.—This was true; see *supra* note on सरोपविव p. 40. गृहाणैतां—In the Rat also Śāgarikā and Vidū are similarly treated See Act III p. 79. मवाति अय कौमुदी &c.—This defence of the King by his friend, though ridiculous in the eyes of the Queen, has some point in it from Vidū's own stand point. He means—This being the time of the Kaumudī festival some liberty of action may be allowed to men. And so my friend acted that way just to see how you would take it and thus to enjoy the fun Hence the king finds in this a crutch on which to lean. See sl 14, last line

P. 44. दुर्नयं—ill advised course of conduct, mischievous or wrong policy, misbehaviour. She says दुष्टमार्गं because she knows that Vidū (whom she has already called आरण्यिकान्तरके स्रवचार) is the King's principal accomplice in love-intrigues. विकल्पित—P p p used as a noun; wrong supposition, suspicion (of a thing).

Sl 14. भ्रूभङ्गेः—भ्रूवोः भङ्गः भ्रूभङ्गः the knitting of the eyebrows; a frown. भ्रूभङ्गाः the repeated knittings or frowns The frown disfigured her fair face.

ललाटशशिः—शशी that is now spotless and so superior to the moon. The comparison shows that the moon meant here is the moon of the 8th day of the bright half of a month; *cf.* अहदीचन्द्र-शकलाकार ललाटदेशमद्वहन् K&D. p. 19, 26. बन्धूनीवसमतां—The बन्धुः flower is bright red and hence the lip is compared to it; see *supra* p. 13, note on बन्धुक. मरुतः सिपते—suffers pain, is oppressed with the burden of; for the idea *cf.* प्रीडन्त्या पीडयेत् स्तनपर-विनमन्ययमङ्गानपश्यत् । Rat. I. 16.

भक्त्येव प्रसादे &c.—The king uses the same words in the Rat. when Vāsa leaves him without minding his prostration at her feet; see Act III. p. 77.

SI 16 भिन्न—Broken through, streaked with, or mixed with, qualifies मुखे एक : e of the Queen अपर—: e of A ranyikā उद्युक्तो—bounding repeatedly : e with great force and speed the same as Kālī's उद्युक्ततात् Sak I 7 The चीत्ता (repetition) shows the intensity of the action उपदृश्य—As I look up to इदं—this : e standing before my eyes as fancied or pictured by my mind The cons is इदं रूपं स्वेदाम् &c एक, प्राप्तेन ० पलमपर मखमृत्पश्यन् &c Compare with this the concluding SI of Rat III

भीतश्च-च—Here the two चs have the sense of and yet' or at the same time तथाचत्—And so the ku g in the Ratnāvalī—देवी प्रसादयितुमभ्यन्तरम्ब प्रविशामि । Rat III p 84

AOT IV

P 45 दीधरोपता—दीर्घा रोषो यस्या सा दीधरोषा तस्या भावः दीधरोपता । एतावन्त—एतपरिमाणमस्य एतावन्तम् । अङ्गारवती—Queen of Mahasena and mother of Vāsavadattā She was the daughter of the Asura Amga raka and the most beautiful maiden of the time By a boon conferred upon him by the goddess Durgā Mahasena got her for his wife after killing the demon Cf किं चाङ्गारवती नाम क-यो वैजोष्पसु इतीम् । अङ्गारकाहुरमुना इतिव भार्गवात्मसि ॥ Katha II 39, and for the story the s lokas 43-73

P 46 पा मम भगिनी—The name of Angāravati's sister, the wife of Drdhavarman, is not given here, nor is mention made of her in the story alluded to above So she seems to be a creation of the poet—this serves a double dramatic purpose It makes the Queen readily give up her anger towards the king and also paves the way to the marriage of Aranyikā (who turns out to be Priyadarshika, the daughter of the Queen's aunt) with the king

विज्ञापयित्वा—should be told Mark the use of the verbs आज्ञापय् and विज्ञापय् which are used respectively when something is said by a person superior in rank to one inferior in rank, and by one inferior in rank to one superior in rank

अनुवाच्य—Mark the sense of अनुवाच्य which means to read to oneself before reading aloud Cf उभे नाममुद्राक्षयवनुवाच्य &c Sak I p 36 देवी—अनुवाच्य तावद् यद्यनिरुद्ध भोग्यामि । Vik II p 56

इ-सबलम्या—बलमि-मी is the uppermost room of a house, (here of the palace and built of Ivory) It is also mentioned in Rat. III

एव खडु मर्ता... दन्तमोरणवलम्बां निठनि । p. 62. It is written with a short इ (as in तां कस्याचिद्वचनवलम्बो Meg. I. 41) or long ई (as in वृद्धा वृद्धा भवनवलम्बीदुःखवातावनस्था । Māl. Madh. I. 15) where Jagaddhara says—सौधोपरिकुटीं वलम्बां विदुः ।) अत्याहितं—अनिशयेन आधीयते तन्निवारणार्थं मनो यस्मिन् a great calamity; or a rash deed endangering life अत्याहितं महाभीतिः कर्म जीवानयेति च । Amara. भवेत्—This gives a hint which prepares the audience for A'ra.'s swallowing poison further on in the Act; see p. 54.

P. 47. नेदृशः—not such i. e. indifferent. The scene opens while Sām. and Vāsa are conversing. This is a reply to Vāsavadattā who in her previous speech must have charged her husband with being indifferent to the calamity that had overtaken her aunt's husband. विज्ञाय—not only ज्ञात्वा, when he knows very well. तादृशी न—i. e. the sole object of his love. त्वं पुन &c.—She means—you have seen how the King has transferred his love entirely to A'raryikā.

एत एव मे प्रत्यक्षं—Sāmkr. means—Because I witnessed it myself I know what it all really was. Vatsarāja wanted to enjoy a joke by playing his part himself and telling you in the end how you could not discover who the real actor was and thus to make you laugh. Had there been a love intrigue he would have taken care to keep Vasantaka and Manorgamā out of the way. Of course this does not convince the Queen.

हासितास्मि—The Queen puns upon the word हासिता which means 'made to laugh' and 'caused to be laughed at', using it in the latter sense. लज्जया—Because the King manifested his love for Aranyikā so openly. Even her maid-servants knew that she was no longer loved as before by the King. एतावतीं भूमिं &c.—is ironical. She means—I have been reduced to such a sad plight. वासवो says—these are your sweet fancies; what does the King care for me now? This she says as मणवकृपिता. Similarly Dushyanta says to Vidū, in the Śāk. मनोरथा नाम नटपता (V. 10).

P. 48. संघट्ट—Collision, close or hard fight. सस्रदितः—possessed of; or rendered more powerful (lit. elevated, lofty). सपीडितं कृत्वा &c.—This suggestion of the Vidū, which is ridiculous on the very face is meant to stir laughter. कुम्भबामन &c.—These with the Kirātas (see Rat. p. 36.) formed the usual male attendants of the harems of ancient kings. For their bravery cf. Rat. II. 3. मासोपवासं—मासमुपवासं मासो Acc Tat. द्वेषी चण्डी—There is a pun on the word चण्डी which means wrathful and is also

an epithet of the fierce goddess Durgā whose favour is also obtained by fasting.

पुट — has here the sense of 'shamelessly bold', cf कृतागा अपि नि गङ्गलजिनोपि न लज्जित । इष्टदोषोप मिथ्यावाक् कथितो भूतनायक ॥ Sah D. चादु—Pleasing or coaxing words, flattery, words of blandishment (especially those addressed by a lover to his beloved) cf प्रिय प्रियाया प्रयोजेति चादुम् । Rat VI 12 विचित्रचादुवचनचन चणेरधितप्राणि पातम् । Git. 11 प्रपञ्च—extension fr पञ्च (पञ्च) 1 A to be clear or manifest (प्रपञ्चने इति), and aff अच् (अ)

P 49. सखेद—खेदेन (fatigue, languor) सहित यथा तथा ।

Sl 3 मयि—मद्विषय, with regard to me for me, the loc is वैश्विकी मम-मदर्थम् ता-न—wearied, languid, p p p of तम् 4 p, to be exhausted, &c, Cf ललितशिरिषपुष्पहृन्नेरपि नाप्यति यत् । Mā. Mad, V. 31, and as the fatigue may be due to slenderness ता-न may secondarily mean 'slender' दृष्टिप्रसाद &c—For a similar idea cf प्रसादमाकाशदति यस्तयोस्तुक्त स किं त्वया दासजन प्रसादने । Vik. III 13 विलक्ष—abashed or put to shame, or embarrassed

आर्यपुत्र विलक्ष &c — is ironical She means—you are not विलक्ष ashamed b t विलक्ष embarrassed, being an admirer of Āranyakā.

सत्यमह विलक्ष — Cf देवि एव प्रत्यक्षदृष्टयलीक किं ज्ञयीमि । आतामनामर-नयामि विलक्ष एव &c Rat III 14

P 50 Sl 3 भ्रूमङ्ग—This is the first sign of anger. Cf Sak. V 23 स्तिमित p p p of स्तिम् 4 p to become fixed or rigid, steadied, held up, not allowed to manifest itself, and hence causing pain inwardly मूढप्रहारो—मूढभ्रात्री प्रहारश्च मूढप्रहार स उपमा (in the sense of उपमान) यस्य ; or उपमानि इति उपमा (कः १ अ being added to मा कर्तरि), प्रहार उपमा यस्य ; प्रहारस्य or-रेण उपमा यस्य is inadmissible, as Pan does not sanction such a Vyad Bah. A third way is प्रहारेण सदृश, उपमा being treated like मकाश, निभ, &c—a Nityasamāsa

सुखित—सुखमस्य सजातमसौ सुखिन, explain similarly दुःखित विकारमसौ—torment afflict सिद्धे पवारिमन्धो—As that would have caused the Queen surprise and given her greater satisfaction

Sl 4 ते —, १ so well known for their bravery बाह्यविषय — १ १ the territory outside the fortress दुर्ग &c—Constru अशरण सहसा दुर्ग पविश्य स्थित (which must be supplied) असौ पल्लिहृतका प्राकारमावशरण कृत । प्राकार (here the rampart of the fort) एव प्राकारमावे, now see com

P 51 Sl 5 निर्दिष्टा—निर्दिष्ट mentioned above आक्रान्त attack (p p p used as a noun आक्रान्ति which is also a variant here) तेन मन्द

discomfited, with his power crippled (विह्वलप्रतापः). निर्दिष्टाकन्दमन्दं V. 1.—here आकन्द means a battle; see com. दासेराः—Servants दास्या अवश्यं दासेय. by affixing एय (दृक्) which is added to words of two syllables ending in a fem. affix. (डाचः Pân IV. 1. 121 ह्यचः श्रीप्रत्ययान्तद्वयत्वे दृक् Sid. Kau.); द्युद्राभ्यो वा । Pân IV. 1. 131; when the female is of a low character दृक् (एय) is optionally affixed; so दासेराः and दासेयः; द्युद्राः अद्रहीनाः इतिहीनाश्च ताम्यो वा दृक् । Sid. Kau. दासेर thus etymologically means a person of a low origin; and then a servant; and it is in this sense that the word is used here. See A.K. quoted in the com. The word दासेर is used for alliteration. वृत्तं—The working of, i. e. the schemes or activities of. The comp. may also be taken as वसिष्ठ ने दासेराश्च (his slavish warriors) according to कुसितानि कुम्भनेः । Pân. II. 1. 53. But that will not do here; as the king, who is an admirer of the heroic deeds of his enemies even, is not likely to speak disparagingly of the warriors here. नरः foot soldiers. अग्रतिविधाप—that is—without taking measures to avenge the wrong done to Drdhavarman. ननः प्रविः कञ्चुही च—This is the chamberlain attached to the court of Drdhavarman, who had been serving his master in his captivity (see p. 5) now coming to see Vatsarāja with a message from his royal master. अयं स्वामिवादाः—यमनुमवानि—Mark the contrast this gives with Śl 8 Act I. The reason is given in the next sl. by the Kanchuki. Vijaya. feels happy here, because he has achieved a great military feat that was sure to be hailed with great delight by the King and Queen. The conquest of Vindhya-ketu was a comparatively insignificant matter. Cf Rat. IV चाम्रव्यः—वसुधुने अयं गण्ड विराट्कामिनं द्रक्षामीति यत्तत्त्वमानन्दानिदोषेन किमप्यवस्थानामनुभवामि । p 100

Śl. 6. निर्भर.—Excess; नि शेष. भरोय इति निर्भरः; now see com. भग्नधा—Even when he has not executed a command; ordinarily. निष्पूर्व—Fully carried out; completely executed. नियोगमर—The responsibility of a duty; hence, an onerous task or momentous business, entrusted to him

Śl. 7. देवस्य समादेशः &c—This reading is preferable to देवस्य समादेशश्चिन्तविना &c. as it brings out more prominently the signal service rendered by Vijayasena. वदेशोपस्थापित V. 1.—violates the metre and also is not appropriate.

पश्चिमी—पश्चिमार्धे १ is bad, as we are not told anywhere in the play why the two girls were sent, nor is there a reference to them in what follows. वरुणा—Here he refers to the King as Vatsavadatta's Guru

सर्ववधनमोक्ष —It was customary to set prisoners free on an occasion of great joy, such as the birth of a son and hear to a King, a great victory over an invading powerful enemy, &c, cf Hemadri on Raghu III 20—युवराजाविवके च परचक्रावमर्दि । पुत्र जन्मानि वा मोक्षो यदस्य हि विधीयते ॥ cf Mal V p 106, where the king, on hearing of the victory gained by his son (sl 15) says—मौद्रल्यमुत्पन्ना सर्वे बन्धनस्था । Also IV p. 73, where Vidu says—देवचिन्तकैर्विज्ञापितो राजा सोपसग वो नक्षत्र सर्ववधनमोक्ष क्रियतामिति । see also Mich X p

छोटिका—Snapping the thumb and the middle finger together

P 53 कथस्य &c —The impatient Vidu wanted Vasavadatta to give the order for the release of A ra at once सम्बन्ध — Family connexion चासदस्ताया परिविज्ञा &c —The pain is removed at the thought that you, as the husband of Vasava are connected with our family सचिन्त्य—Thinking it to be a wise step स्मर्तव्यतां नीत—reduced to the condition of being remembered, made a matter of memory—a phrase often used in the sense of 'utterly destroyed' Cf अवगम्य कधीहुन वयु Kum IV 13 For this see the Chamberlain's introductory speech in Act I

P 54 विजयसुन हि &c —The king asks Vijayasena significantly He knew that A ranyaká was meant प्राणसङ्गते वर्तते— is in imminent danger (of life) This speech of Manorama is so introduced as to be taken in connection with and serve as a reply to the Kanchuki's words न ज्ञायते क्व नर्ते इति । It is not known where she is—she is in great danger of life This is a kind of what is called in dramaturgy a Patákásthána Four different kinds of it are mentioned in the Sah -D One occurs when a speech is so arranged that it should serve as a reply to one preceding it, though uttered in a different context See Sah D VI 48

पियदर्शना—seems to be another name of Priyadarsiká कल्प-
विना, see com दृष्टमन्तरित—Not because she was inclined to love Priyadar but because she feared that people might suspect her hand in the matter of the administration of the poison. अतिदुर्जन सहु लोह —Cf Uttar I यथा घीर्णा तथा नाचा साधुषु दुज्जो जन । (sl 5), सुवधा—अतिदुर्जन इति पञ्चवम् । नागलोकाद् &c —It is not mentioned in the Katha that Udayana was taught the art of curing snake bites and other kinds of poisons by means of incantations and drugs, when in Pátála It is probably an invention of the poet to enable the king to resuscitate the heroine and thus to assist in the denouement in the last Act

विषवेद्य—The circulation or effect of poison. **अन्धकारं प्रवेशयसि**—As her brain was affected by the poison her sight was bedimmed and all things appeared to be dark to her.

P. 55. **विपद्यते**—dies; *cf.* for this sense त्वमनाया विपद्यसे । Uttar. I. 44; हा नात एष ते नरेन्द्रविचारधनोपकरणं जनो विपद्यते । Māl. Mād. V. p. 107.

Śl. 8. **गतश्च—दग्धा च**—The repetition of च here expresses the simultaneous occurrence of two actions. **हिमेन—दग्धा**—These apparently appear to be contradictory terms or to be wanting in what is called शैव्यता (fitness or power to express a meaning) as अग्निना सिञ्चति which is absurd. But here हिमेन दग्धा is quite intelligible, as the effects of extreme cold and heat on plants, foliage, flowers &c. are similar; *cf.* हिमसेकविपत्तिराय मे नलिनी पूर्वोर्निर्दर्शनं मता । Ragh VIII. 35. **वाम**—Adverse, unfavourable; *cf.* for a similar description—आपूर्णश्च कलामिरिन्दुरमलो यातश्च राहोर्मुखं सजानश्च घनाधनो जलधरः शीर्णश्च पावोर्जवात् । निर्वृत्तश्च फलेप्रहिर्भुमवरो दग्धश्च दापाग्निना । &c. Māl. Mād IX. 39.

किं ते बोधः—Have you consciousness, are you aware of anything?

P. 56 Śl. 9. The poison was working on Priya, the effects were produced on the King, as he says. This was because their hearts were linked together by love; *cf.* स हि स्नेहात्मकस्तान्पुरस्तात्सर्मभाणि सीध्यति । Uttar. V. 17. This indicates the intensity of the King's passion. The *fig.* of speech here is असङ्गति which occurs when a cause and its effect are represented as totally different, or separated (or in which there is an apparent violation of the relation between cause and effect). विरुद्धं भिन्नदेशत्व कार्यं हेतोरसंगतिः । विषं जलधरेः शीतं सृष्टिनाः पथिकान्नाः । Kuva, भिन्नदेशनयात्पन्नं कार्यकारणभूतयोः । युगपद्वर्म-योर्वच ख्यातिः सा स्यादसङ्गतिः ॥ Kav. P. X. **वेदना**—Feeling or sensation, power of perception **विषमा**—Adverse, alarming. **मन्त्र-स्मरणं**—mental recitation **नाटयति**—i. e. by the movement of the lips, looking at the person &c, accompanied by the sprinkling of water on the person operated on.

P. 57. **नरेन्द्रता**—The word नरेन्द्र here is स्निष्ट (paronomastic). It means a king and also a विषवेद्य a physician skilled in curing poisons, *cf.* सुविप्रहा नरेन्द्रेण कणीन्द्रा इव शक्यः । Sis. II. 88, where the word is used in both the senses. **इदानीमपि**—Even now, i. e. although revived.

राजा-(सस्मितं)—Because the king knew that her bewildered condition was due to the action of love at the sight of her lover. For the effects mentioned in the śl. are also due to love affection; *cf.* Māl. Mād. III. 8.

APPENDICES

I

The Subhāshitas occurring in the Play

(The figures refer to the pages of this edition)

- प्रविशन्ति शङ्कमाना राजकुलं प्रायशो भृत्याः । 8
 गुणैकक्षपातिनां रिपोरपि गुणाः प्रीतिं जनयन्ति । 9
 नास्ति खलु दुष्करं देवस्य । 15
 न खल्वविप्र-भिलषितमधन्यैः प्राप्यते । 21
 प्रायो यत्किञ्चिदपि प्राप्नोत्युत्कर्षमाश्रयान्महतः । 30
 सदृशाः सदृशे रज्यन्ते । 33
 दुःखं याति मनोरथेषु तनुनां सङ्कल्प्यमानेष्वपि । 34
 अतिदुर्जनः खलु लोकः ।
 वामे विधौ न हि फलन्त्यभिवाञ्छितानि । 55

II

The flowers and the trees mentioned in the play.

- अम्बोरुह—A lotus, or water-lily in general.
 उत्पल—A lotus (*Nymphaea**) in general, refers to कमल (see Ragh. III 36), कुमुद, &c. 44.
 कदली—The plantain tree. 9, 21, 23, 27.
 कमल—A lotus (*Nelumbium Speciosum*) in general, क जलं अलनि (beautifies), or कायने इति what is desired owing to its beauty; from कम् and Unā. aff अल). 13, 14, 17, 18, 22, 55.
 कुचलय—A synonym of उत्पल as given in Amarak; generally means 'a blue lotus' 20
 तमाल—Name of a tree having a very dark bark and leaves but white flowers 13
 नलिनी—A lotus plant, a tank having lotuses in it. 17, 23, 26,
 नीलोत्पल—The blue water-lily (*Nymphaea cyanea*) 19, 36, 42,
 पद्म—A lotus. 16
 पद्म—A lotus, generally one blooming at sunrise, 2, 13, 17, 19, 20, &c.
 यकुल—Generally called Kesara, (*Mimusops Elengi*) 13
 वनपुत्रोद—Same as वनपूक. 44.

* The L. names are taken from the Col. U. Ed.

चण्डक—An erect growing plant (*Pentapetes phoenicea*) has large flowers of a bright red colour which expand at noon; their juice is cooling and is used in some diseases. 13, 14.

मालती—A kind of jasmine (*Jasminum grandiflorum*) called चमेली. 13, 20.

शिरिष—A fragrant but very delicate flower, also the name of the tree (*Mimosa sirissa* also called *Acaia speciosa*) 14

शेफालिका—A charming small tree (*Nyctanthes arbour-triste*) the flowers have a delicious fragrance which is evanescent. 13, 14, 15, 17.

सप्तशृङ्ग } *Alstonia scholaris*. 13, 14.
सप्तपर्ण }

III

The Metres used in the Play, their Definitions and Schemes.



1. Sanskrit verse is regulated by quantity, and not, as in English, by accent. A पद्य (stanza) consists usually of four पाद (quarters). A पाद is regulated either by the number of syllables (अक्षरा), or of syllable instants (मात्रा). When the पाद are all similar, it is called a समवृत्त, to which type most of the metres conform. There are अर्धसम वृत्त, wherein the first quarter corresponds to the third, and the second to the fourth, called respectively the odd (विषम) and even (सम) quarters. A third class comprises विषमवृत्त, but these are very seldom used.

2. The vowels अ, इ, उ, ऋ and ए are short, and the rest long. The quantity of a syllable is determined by its vowel. A syllable with a short vowel is called लघु ('light'), and a syllable with a long vowel is called गुरु ('heavy'). But a लघु syllable is considered as गुरु if it is followed by an *anuvāra*, or a *vizarga*, or a conjunct consonant, or when it comes at the end of a पाद.¹

3. A set of three successive syllables is called a गण (foot). Marking a short syllable as — and a long one as —, the different गण,² which are 8 in number, may be exhibited as follows — य — —, र — —, ल — —; म — —; न — —; स — —, ष — —; and त — —. In the definitions which are given below, a short syllable is indicated by the letter ल and a long one by ग.

4. The Priyadarśikā contains 49 slokas in all, of which two only are in Prākṛit; and there are only seven different metres employed. So numerically and as regards the variety of metre, it is inferior to the other two plays. The Ratnā contains 7 Prākṛit stanzas and 78 in Sans. in 13 different metres, while the Nāgā has 123 stanzas in 12 different metres.

1 सानुस्वारश्च दीर्घश्च विसर्गो च गुरुर्भवेत् ।
वर्णं सयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥

2 आदिमध्यावसानेषु यन्ता यानि लाघवम् ।
भजसा गौरवे यानि मनो तु गुरुलाघवम् ॥

आर्षा—Def यस्याः पञ्चमे पादे द्वावश माकारास्तथा नृदीयेऽर्षि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽर्षा ॥ This belongs to the class of metres which are regulated by the number of मात्रास or syllables instances. The four *pādas* contain respectively 12, 18, 12 and 15 मात्रास I 5, 8, II 5, 9, III 1, ७, 9, 12, IV 6, 7, Giti—)II 8

उपजाति—Def [स्वादिन्द्रवज्रा यदि नौ जगौ ग उपेन्द्रवज्रा जनजास्तनोगौ ।] अनन्तरीक्षितलक्ष्मणानौ पादौ यदीयाउपजानवस्ता ॥ इत्थं विलम्बास्त्वपि मिश्रितान् भवन्ति जातिविद्मेष नाम । An उपजाति is a mixture of one or more *pādas* of इन्द्रवज्रा [11 syllables, Scheme—ग, न, ज, ग, ग], with one or more of उपेन्द्रवज्रा [11 syllables Scheme—ज, न, ज, ग, ग], so as to form one stanza a mixture of other metres also, in this manner, is called an उपजाति The student should scan and find out in each case whether a *pāda* is in इन्द्रवज्रा or उपेन्द्रवज्रा

I 4, III 3

मालिनी—Def ननमययुतेय मालिनी भोगिलोकैः । 15 Syllables Scheme—न, न, म य, य The pause occurs after the 8th syllable II 8

वसन्ततिलका—Def उक्ता वसन्ततिलका तमजा जगौ ग । 14 Syllables Scheme—न, म, ज, ज, ग, ग.

I 10 III 2, IV 2, 4, 8

शार्ङ्गलविक्रीडितम्—Def स्यार्थैर्यदि म सजौ सततया शार्ङ्गलविक्रीडितम् । 10 Syllables Scheme—म, स ज, स, न, न, ग The pause occurs after the 12th syllable This metre is very frequently used in this play

I 1, 3, 6, 7, 11, II 1, 3, 6, 7, 10, III 4, 5, 7, 10, 13, 14, 15, IV 1, 3, 9 11.

शिखरिणी—Def रतै रंद्रेच्छिका यमसप्तलाय शिखरिणी । 17 syllables Scheme—य, म, न, स, म, ल, ग. The pause occurs after the 6th syll IV 10

स्रग्धरा—Def अनेर्वाला प्रयेण त्रिभुवनलिपुता स्रग्धरा कीर्तितेयम् । 21 syllables Scheme—म र म, न, य, य, य The pauses occur after the 7th and the 14th syllables This is the longest metre in ordinary use

I 2, 9, 12, II 2, 4, III 11, IV 5, 12.

NOTE ON THE GEOGRAPHY OF THE PLAY.

The scene of the play is laid at the palace of Vatsarāja in Kausāmbī, the capital of the Vatsa country. Vatsa is thus described in the *Kathāsaritsāgara*—अस्ति वत्स इति स्वामी देशो द्वीप-
वशात्तमे। सर्वत्र विभिन्नो पात्रा प्रसिद्ध इव सिद्धिः ॥ Kausāmbī was a famous
and very flourishing city in ancient times and is mentioned in
the *Rāmīyana* of Vālmiki. The *Kathā*, thus describes its
grandeur—रक्षणीविनाशवसतिर्धुनयस्यैव यजिमाः (II. 1. 5) Cf. also
Est. I., 10. It was founded by Kuśamba (son of Kuśa), tenth
in descent from Purūravas. In many Ceylonese books it is
named as one of the nineteen capital cities of ancient India. Its
decline began after the Christian era and its ruin was completed
in the Mahamadan times; and now it is represented by the
comparatively insignificant village of Kosam on the river
Yamunā, about thirty miles above Allahabad.

Anga—The kingdom of Anga was situated on the right
bank of the Ganges and to the south of Kausika Kachcha.
Its capital was Ohampa, also called Angapuri, Lomspādapuri
(after King Lomspāda), Karnupuri (capital of Karna) and
Mālinī. According to Hiouen Tsiang it stood on the Ganges
about 24 miles west of a rocky island and is, therefore, con-
sidered to be the same as or situated very near the modern
Bhāgalpur.

Its capital, Kalingapur, was at some distance from the sea-
coast and was probably at Rajanabendi. See Ragh. IV, 23.

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